

Saturday 25 July 2015

Amateur Photographer



Pentax K-3 II

Tested: innovative update with new Pixel Shift Resolution and built-in GPS

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Using gels

Get creative with colour and take your flash photography to the next level

Steve McCurry

Exclusive interview and images from his new book



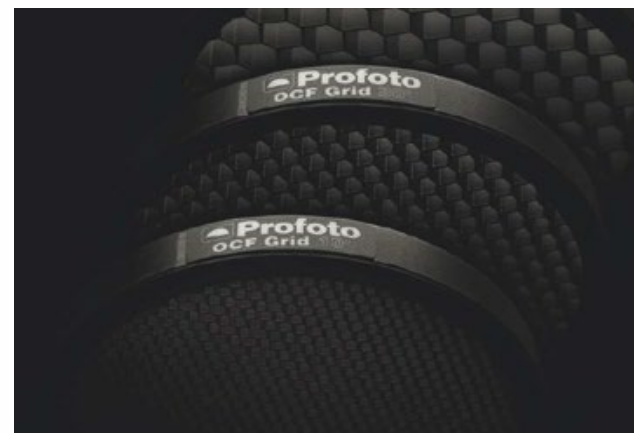
HANDS-ON PREVIEW

Panasonic Lumix GX8

New body and new 20MP sensor — could this be the best Lumix yet?

TESTED Leica 28mm f/1.4 lens **APOY 2015** Your best shallow depth of field shots

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In the last few weeks the right of people in the UK to take and freely publish photographs of public places came under threat. French MEP Jean-

Marie Cavada proposed extending the same prohibitive rules on photographing buildings that apply in France, and some other countries, to the whole of Europe. The proposal promoted an extreme interpretation of copyright that, if passed into law, would require photographers

to seek permission from the copyright holder of any building under 70 years old, and possibly pay a royalty, before it could be published – potentially even on social media.

AP joined forces with Wikipedia and others to rally opposition, and fortunately the motion was comprehensively defeated. The episode was a reminder that we should never take our freedoms for granted, and must remain vigilant against those (40 MEPs in this vote) who'd seek to take them away. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA © MATTHEW DARTFORD

Blickling Pyramid by Matthew Dartford

Sony Alpha 7 converted to IR, 24mm, 1/200sec at f/8, ISO 100

This thoroughly unusual shot is the result of Matthew's experiments with the Sony Alpha 7 he recently converted to shoot in infrared.

Blickling Estate in Norfolk contains a red brick mansion, yew hedges, a garden, park and this weird structure – which is actually a mausoleum that was built to commemorate the memory of the second Earl of Buckinghamshire in 1793. The bodies of his two wives are also in the mausoleum, which is an unusual Grade II-listed pyramid-shaped building designed by architect Joseph Bonomi the Elder, based on the Roman tomb of Cestius Gallus.

In this image, Matthew has successfully captured the beautiful atmosphere of the area, and this is particularly emphasised by the ghostly infrared. As a result, we have a perfect example of how infrared can help to emphasise the inherent qualities and forms of an area, particularly one covered in grass and dense foliage. The image is also nicely composed with the pyramid sitting dead centre and the line of trees framing the subject on either side. Not every image has to follow the hallowed rule of thirds. Sometimes breaking the rules can lead to dynamic and engaging images.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

'Smallest ever' GoPro

The GoPro Hero4 Session is claimed to be 50% smaller and 40% lighter than its predecessor, the Hero4. 'Ultra compact', it's built to be waterproof to 10m, is compatible with existing GoPro mounts and can capture 8MP still images as well as HD video. It costs £329.99.



Backpack trio

MindShift Gear has announced three 'high-capacity' backpacks aimed at photographers who carry 200-600mm lenses. The FirstLight backpacks can also carry a laptop or tablet, and come with a rain cover that doubles as a ground cloth. They include grab handles on three sides plus a top pocket for fast access. The FirstLight bags cost from £200. Visit www.mindshiftgear.com.

Rollei reveals new tripod

Rollei has unveiled a 'taller and stronger' version of its C5i tripod. The C6i is designed to carry a 50% greater load than its predecessor – up to 12kg. It also extends 15cm further, to 174cm, boasts an aluminium head, a 360° panoramic function and a rubberised quick-release plate. The Rollei C6i costs £199.99. Visit www.rollei.com.



Don McCullin with last year's winner, Merryyn Fawssett

Meet Don McCullin

Enter the Faith Through a Lens competition for the chance to have your entry critiqued by renowned photojournalist Don McCullin. You could win a prize worth £1,000, for an original and creative image that encapsulates faith. Visit www.faiththroughalens.co.uk/enter-competition.

Correction

In AP 11 July we incorrectly stated that the image at the bottom of page 33 was by Jashim Salam and called 'Life in Tidal Flood 3'. The caption should have read Hayri Kodak, 'Berber 2', Turkey 2011. We apologise for any confusion and for Hayri not receiving the appropriate recognition for his work – Oliver Atwell, senior features writer



© DAVID RAMOS/BETTY IMAGES

WEEKEND PROJECT

High-contrast street photography

With any luck, at this time of year the sun should be making an appearance fairly frequently. However, the high-contrast lighting you get in the midday sun is terrible for many subjects, and especially portraiture, due to bright highlights and dark shadows. This is because the camera can't capture all the information between the light and dark areas. However, street photography can look fantastic when photographers play with these areas of dark and light. By focusing on simple form and composition, and allowing areas of the image to fall into complete black or white, you can achieve some striking street shots.

1 Use an evaluative metering mode as a guide to exposure. Dial in exposure compensation to underexpose or overexpose the image, allowing for either completely black or white areas that'll accentuate your subject.

2 Great shadows with strong, powerful lines often come from large urban structures. Locations with tall buildings are often a good place to shoot, and it's there you'll find the best light as the sun peers past buildings.

BIG picture

San Fermin Running of the Bulls 2015

◀ In this shot by David Ramos, a freelance photographer for Getty Images, we see revellers enjoying the atmosphere during the opening day of the San Fermin Running of the Bulls fiesta in Pamplona, Spain. The annual fiesta, made famous by US writer Ernest Hemingway, involves the daily running of the bulls through the historic heart of Pamplona to the bull ring. The origin of the event can be traced back to the need to transport the bulls to the bullring where they'd be slaughtered. Youngsters would jump among them in a fearless display of bravado. David's image, taken from a high vantage point, is notable for the striking, upturned central female face. Her pale skin draws our eye into the vortex of bodies.

Words & numbers

The photographer has almost as much control over his subject matter as a painter. He can control light and shade, form and space, pattern and texture, motion and mood, everything except composition.

Andreas Feininger
American photographer
(1906-1999)

110 million

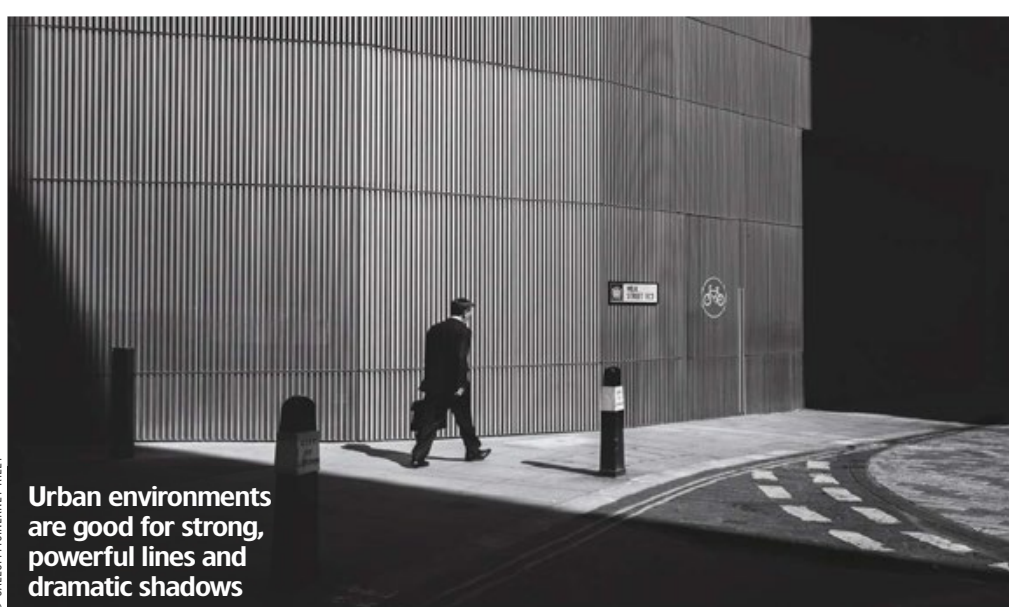
Number of EF lenses produced by Canon since the series was launched in 1987



3 Focus on getting the basic composition just right, as this usually makes for the most striking play of dark and light. Images with lots of distracting elements can look cluttered and messy.

4 If you've found some great light, set up a simple composition and metered it perfectly, then stake it out and wait. In this image (right) it took around 15 minutes of waiting before the man with a briefcase walked by.

© CALLUM MCINERNEY-RILEY



Urban environments are good for strong, powerful lines and dramatic shadows



© CALLUM MCINERNEY-RILEY

Landmarks like the Millennium Bridge will remain restriction free

AP helps save freedom of photography

RIGHTS WATCH
COMMITTED TO DEFENDING OUR PHOTOGRAPHIC RIGHTS

A HUGE majority of MEPs voted against a controversial and widely ridiculed EU plan, which threatened photography of buildings in public spaces across Europe.

It was feared an EU proposal to abolish Freedom of Panorama would hit amateur and professional photographers, even Facebook users.

However, in a victory for campaigners, a key piece of text on Freedom of Panorama (FoP) was removed from a proposal on copyright harmonisation, thanks to a vote at the European Parliament in Strasbourg, France on 9 July.

If it had passed, campaigners feared the UK would be subject to restrictions such as those in France, where photographers must seek a licence from the 'architect or rightholder of the public artwork'.

The potential calamity for photography was first raised by German MEP Julia Reda. According to Reda's office, only 40 of the 751 MEPs voted for FoP to be addressed.

The move came after a campaign led by organisations including AP and Wikipedia, an open letter in *The Times* and a www.change.org petition that gathered more than half a million signatures.



© ANDY WESTLAKE

Shared photos of famous buildings won't be subject to permission from the architect

On her website, Reda wrote: '... most Europeans will continue to be able to post selfies and view photos of famous buildings online, unencumbered by copyright.'

However, a proposed amendment to extend FoP to all EU countries did not pass. Reda added: 'We must now continue to fight for an extension of important copyright exceptions such as this one to all member states.'

AP Editor Nigel Atherton welcomed the defeat to the 'ridiculous proposal' adding: 'Even though it would not necessarily have made it into law in the UK if it had been passed by MEPs, it would have set a dangerous precedent for photographers and tipped the scales of the debate towards a more restrictive position.'

Royal Photographic Society

director general Michael Pritchard said: 'AP and UK photography organisations all worked together through their respective memberships, and their lobbying saw the proposal dismissed with no-one supporting it.'

'There is a case to be made for harmonising FoP across the EU, but in line with the model which operates within the UK.'

UK MEPs across the political spectrum had lined up to blast the proposal, first tabled by French MEP Jean-Marie Cavada. Among them Sinn Féin MEP Martina Anderson who branded the proposal 'absurd'.

Conservative MEP Emma McClarkin told AP: 'It's once again an example of where the EU shouldn't be interfering.'

Wikimedia feared it would have been forced to remove an estimated 40,000 images from Wikipedia if the European Parliament had voted for a rule change.

Stevie Benton, head of external relations at Wikimedia UK, said: 'This [vote] means that Wikipedia, the other Wikimedia projects – and, indeed, anyone – can continue to make use of images taken in the UK's public spaces.'



Participants were handed a bag containing a flash-equipped Fujifilm camera

Homeless test street photo skills

AROUND 100 people affected by homelessness attended the launch of this year's Café Art Photography Contest.

Participants were each given a Fujifilm single-use film camera and challenged to take photos for the Café Art 2016 calendar.

Café Art connects homeless people with the wider community through art. Their artwork is sold in London cafés, and proceeds go to the artists.

Last year, money raised from the calendar went to homeless vendors, and towards materials for the art groups involved.

A new category was launched in memory of last year's Judges' Choice winner, Alex Davies. Alex's family donated her winnings to this year's project.

An exhibition of the best shots will take place at London's Spitalfields Market. For details visit www.cafeart.org.uk.



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© BENJIE AGUILERA BROWN



© NADYA MIGAI



© CHARLOTTE DOCKER

The #makesBRITAINtick Instagram competition received varied entries depicting British life, with Benjie Aguilera Brown's candid image (top) taking the overall prize

Enthusiast scoops £3k Instagram prize

A PHOTOGRAPHY enthusiast has won £3,000 in an Instagram competition on 'what makes Britain tick'.

Benjie Aguilera Brown beat nearly 5,500 entries to the top spot in the #makesBRITAINtick competition for his candid image of a crowd of texting commuters on a tube station platform (top).

Commenting on his winning shot, Benjie – who works in video and film – said: 'I took a few shots at Earl's Court and decided on this one because I thought it was interesting to see so many people immersed in their phones while waiting on the platform.'

'I think everyone who lives in a busy city such as London can relate to this picture, and could easily assume that the people in it were merely the shoreline of a sea of people waiting to get home and with nothing better to do.'

Benjie added: 'I thought the picture was significant because it casually depicted the multitasking environment we're in.'

The runner-up was named as Moldova-born photography enthusiast Nadya Migai for a Mary Poppins-style street photo called 'Jumping Umbrella' (above left). While third place went to Charlotte Docker for her shot of a

Morris Minor parked at a stormy-looking seaside.

The competition, organised by luxury watchmakers Christopher Ward, received 5,490 entries that were judged on creativity, originality and relevance to the competition theme.

The best images were chosen based on the number of likes they received on Instagram, before being put to a judging panel that included photo enthusiasts from @IGersLondon, an Instagram-based photography group.

To view the winning shots visit the Christopher Ward Instagram page, @chriswardlondon.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



© PAOLO PELLEGRIN

Congo at Arles

This summer, why not take a weekend to visit the annual Les Rencontres d'Arles photography festival? It's shaping up to be a great programme this year – Paolo Pellegrin and Alex Majoli's large-format documentation of the Congo looks to be a highlight.

Until 20 September, www.rencontres-arles.com



© PIERRICK MOUTON

Correspondances

Held at the Nunnery Gallery in Bow, this exhibition showcases life in a Versailles convent, as well as French artist Pierrick Mouton's collaboration with Protestant nun Sister Germaine as he taught her to use a camera.

17 July-25 September
www.bowarts.org/nunnery

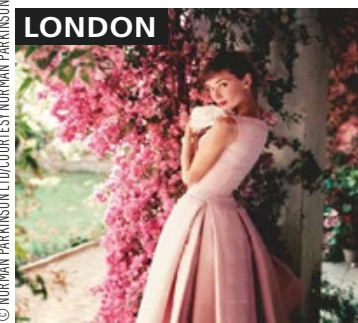


© ROB KEW

Kew at Wakehurst

A selection of photographs of Wakehurst botanical garden illustrate how agricultural land was transformed into the lovely grounds today. Spend a morning with history, then get some macro shots in the afternoon.

Until 31 December, www.kew.org/visit-wakehurst



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British Life Photography Awards

Capture the essence and spirit of contemporary British life and you could win Sony products including an Alpha 7S and a 55in TV. There are 10 categories to enter, so there's no excuse not to have a go.

Until 26 September
www.blpawards.com



© DAVID YEO

EVERYWHERE

Panasonic Lumix DMC-GX8

Nigel Atherton looks at the new 20.3MP Lumix DMC-GX8, the update to one of Panasonic's most popular cameras

At a glance

- 20.3MP Live MOS sensor
- 3in, 1.04-million-dot OLED touchscreen
- 4K video recording
- 7fps continuous shooting
- 2.3-million-dot OLED EVF
- ISO 150-25,600 (extended)
- Price £1,069 (body only)

Larger EVF

The tiltable EV offers a 0.77x magnification, making it one of the largest available on an interchangeable-lens camera.

Free-angle screen


On the GX8 the rear LCD touchscreen is fully articulated (where the GX7's simply tilted up and down) and now uses OLED technology.

Dual IS

The GX8 is the first Lumix G camera to harness image stabilisation both in the lens and on the sensor, for what Panasonic claims is the most effective IS on a Lumix yet.

Redesigned body

The GX8 is larger, heavier and more weatherproof than the GX7, with more, larger physical dials on top.

 PANASONIC completely overhauled its Lumix DMC-GX1 in 2013 to produce the GX7, a high-end rangefinder-styled alternative to the GH4. The newly announced Lumix GX8 may not be as radical a rethink as its hugely successful predecessor, but it still features a new body, new screen, new EVF and a new 20.3MP sensor, so to all intents and purposes the GX8 is a completely different camera to the GX7.

Bucking the trend towards camera shrinkage, the GX8 is larger than the GX7, more than 20% (85g) heavier and resembles a scaled-up Lumix DMC-LX100. The handgrip is now much

deeper and more pronounced, and the 3in touchscreen is now an OLED unit and offers full articulation. The EVF is new too. It still pivots 90°, but is much bigger and offers 0.77x magnification (up from 0.70x), making it one of the largest EVFs currently available. It's also now OLED (with 2.3 million dots) so should be immune to the rainbow 'tearing' of the GX7's field-sequential LCD.

The range and configuration of the top-plate dials have been overhauled. A physical exposure-compensation dial makes its debut on a Lumix CSC, in a double-decker arrangement below the

mode dial, while the protruding rear thumbwheel familiar to Lumix users has now been replaced with a chunky input dial on the top. In the middle of this dial sits a button that changes its function – one of many such customisable buttons dotted around the camera.

The body is now magnesium-alloy and dust/weather-sealed, which creates a





The fully articulated LCD touchscreen makes taking low angle shots especially easy

camera that looks and feels more premium than the GX7, and indeed the GH4. It feels sturdy, with the dials easily reachable and stiff enough not to be knocked easily, while the range and placement of function buttons make it configurable for most users' needs.

Despite the increased size, Panasonic has dropped the built-in pop-up flash on the GX8, although there is still a hotshoe for an external flashgun if required. But while this includes the additional contact that's used to power the small flash that comes with the GM5 and LX100, the GX8 doesn't come with one at all.

New sensor

At the heart of the GX8 a brand-new 20.3MP Live MOS sensor makes a long-awaited debut, finally breaking the 16MP resolution ceiling that the G series has had since 2011. Panasonic's mission to convert the world to 4K video continues on the GX8, with 3840x2160 video recording as well as Panasonic's 4K photo mode. The latter enables 8MP JPEG images to be grabbed easily from frames of 4K video using one of three modes: burst (where the shutter is held down); start/stop (press to start, press to stop); and pre-burst, which records one second before and one second after the moment that the shutter is pressed – which is clever, but drains your battery. Frames can be saved as JPEGs either in the camera or using the software later.

Despite its extensive range of image-stabilised lenses, the GX7 introduced in-body IS to the G-series, enabling users to reduce camera shake with Panasonic's non-IS lenses as well as Olympus lenses, and legacy lenses via adapters. The GX8 goes one better by offering dual IS when image-stabilised lenses are used, in which the 4-axis IS on the sensor and the 2-axis IS in the lens work together. Panasonic claims that this combination makes the GX8 as effective as the 5-axis stabilisation used by Olympus, although it lacks the latter's rotational correction.

Panasonic has more than doubled the number of focusing points on the GX8 from 23 to 49, and focusing time is claimed to be reduced to 0.07sec. As with most other cameras in the G series, focusing points can be manually selected by tapping the touchscreen.

Burst shooting speed has been increased from 5fps to 7fps using the mechanical shutter. It's also possible to shoot at up to 40fps in super-high-speed mode using the electronic shutter, but this is JPEG only. Some of the additional new features include enhanced time-lapse and stop-motion modes, tethered shooting via USB, and password-free Wi-Fi and NFC connectivity.

The Panasonic Lumix DMC-GX8 goes on sale on 10 August in a choice of black or silver/black at £1,069 for the body only and with a variety of kit lens options.

Shooting video on the Lumix DMC-GX8

VIDEO can be recorded on the GX8 in a choice of MP4 or AVCHD formats, with 4K restricted to the former, at either 24fps or 25fps and 100Mbps. Full HD recording at 50p is also possible. A 2.5mm mic input is provided, with manual audio level control, but no headphone output – perhaps Panasonic doesn't want to undermine GH4 sales.



The GX8 includes a 2.5mm mic input

Canon reveals new Speedlite

REPLACING the Speedlite 430EX II and designed to be smaller than its predecessor, the 430EX III-RT carries a maximum guide number of 43m @ ISO 100.

The 430EX III-RT provides lens coverage of 24-105mm, or 14mm via the built-in adapter, according to Canon.

The newcomer can be used as an off-camera flash, with output and power controllable from the camera's menu. Using the Radio Transmitter (RT) System, the Speedlite 430EX III-RT can control up to five groups of RT flash units, with up to 15 flashes per group, up to 30m away. It also boasts a faster recycling time than the previous model.

The kit includes an orange colour filter, allowing users to 'match or contrast the colour of the flash light with the light sources around them'.

The Speedlite 430EX III-RT is due out this month priced £249.99.



The 430EX III-RT boasts faster recycling times

Sony-fit Nissin flash kit debuts

THE NISSIN Di700A and Commander Air1 flash kit have gone on sale in a Sony-fit version in recognition of Sony as a 'major contender' in the camera market.

Already out in Canon and Nikon versions, the Nissin Commander Air1 can control three groups of Nissin Di700A flashes, up to a maximum of 21 NAS guns. According to UK distributor Kenro, it's an ideal controller for firing multiple flashguns simultaneously at various distances without cables.

Kenro's managing director Paul Kench said: 'We're very excited about this new addition to the range. Sony is a major contender in the digital camera market... and



The Nissin Commander Air1 is now available for Sony cameras

Nissin has recognised this by now making all their new flash systems compatible with the Sony camera range.'

The Di700A and Commander Air1 kit costs £239.94. Separately, the Di700A flashgun costs £209.94, and Commander Air1 £59.94.

For details call Kenro on 01793 615 836 or visit www.kenro.co.uk.



Viewpoint Jon Bentley

It pays to keep your less-than-perfect images to avoid missing out on past memories. You just never know when you, or someone else, might need them

As my long-suffering wife will attest, I'm a bit of a hoarder. Old magazines, books and all manner of things – from superannuated car parts to obsolete TVs – are stashed away like fossils round the Bentley household, on the off chance they'll come in useful someday. This mindset extends to my behaviour when deciding whether to delete less-than-perfect photos. Though many would advise a quick prune to keep only the best frames, I'm inclined to hang on to everything, no matter how blurred, incorrectly exposed, off-kilter or badly white balanced the shots might be.

Just recently I've had my photo-hoarding policy justified. My old university college emailed asking whether I could remember my second-year room. Apparently the building had been newly restored and they were proposing a 'new versus old' feature for the college magazine, contrasting what it was like back in 1981 with its new reincarnation.

I recalled a couple of shots I'd taken of it with my Nikon FE, though I remembered I'd been a tad lazy, and rather than getting out my tripod, I'd gone handheld on Kodachrome 25. The inevitably glacial shutter speed had yielded rather blurry results and I feared I had binned them.

A rummage through some yellow Kodak boxes at the back of a cupboard revealed my instinct to keep everything had, in fact, ensured their survival. And the smudginess was no obstacle to enjoying period details like the brown paint, exuberantly patterned carpet and a canister of Ilford HP5 just visible on the coffee table.

However, I haven't kept all my pictures and the other week I had cause to regret it. While revisiting the cathedral city of Wells in Somerset, which I knew as a teenager, I was pleased to see its Art Deco Regal Cinema still standing. I recalled taking some surreptitious shots of its delicately coloured '30s auditorium, wall decorations and bulbous tearoom sofas, again on Kodachrome 25, using a Praktica LTL, sometime in the mid '70s. Most of these details no longer survive in their original glory, as the cinema is now a nightclub. Again the image quality wasn't that great, and this time I had thrown them away. A pity; I'd love a glimpse of that period movie theatre charm.

So, my advice is to hang onto everything. Don't let anyone persuade you to delete your iffy shots. Even technically flawed memories can be priceless.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



Jon's college room taken with his Nikon FE in the 1980s

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© JASON LANGER

Twenty Years

by Jason Langer, Radius Books, £46, hardback, 172 pages, ISBN 978-1934435786



THE twin-lens reflex camera is synonymous with street photography. As the photographer doesn't have to bring the camera to their face, subjects assume no picture is being taken. Jason Langer began with one

of these cameras and the lessons he learnt have carried through to his later work. He describes his images as 'poetic, contemplative, noir, symbolist and open-ended in interpretation'. Within Jason's work we find a document of the ghost world that rises in the city after dark. It's a lazy journalistic method to compare bodies of work, but there's no denying that his images bring to mind Michael Kenna's photos, something Jason himself openly admits. However, while Michael's work dances along the boundaries between the waking and the somnambulant, Jason has no fear of immersing himself completely. ★★★★★

Naked Reflections

by Peter Suschitzky, Schilt Publishing, £42.50, hardback, 108 pages, ISBN 978-9053308462



THE nude in art has a long, varied and contentious history. It was perhaps art critic John Berger who first began questioning the true motivations of the glut of male painters who seemed preoccupied with the female form. Recent examples of

photographers capturing the human form with seeming honesty and empathy are notably both female: Katy Grannan and Malerie Marder. But here is Peter Suschitzky, a photographer and cinematographer of great talent and credibility. There is something ethereal and unusual about the atmosphere that pervades his images. The nudes captured within are not erotic; they appear almost like the study models artists use in their studios. It's perhaps telling that the models are all female, but it still stands above many of the books of its kind on the market. ★★★★★



Carlisle Sony Centre

Richard Sibley went along to the Carlisle store's Sony Alpha experience day, set against the backdrop of the Lake District

With the sun shining down on Ullswater Lake and picturesque surrounding Cumbrian fells and valleys, the grounds of the Macdonald Leeming House hotel were the perfect setting for the Carlisle Sony Centre to hold its latest experience day.

Around 50 customers attended for the chance to try out the latest Sony Alpha and Cyber-shot cameras, as well as a range of lenses. Carlisle store director, Grier Fisher, and his knowledgeable team were joined by Sony staff, so no question proved too tricky. In fact, it was the same high level of service you can expect in store from a Sony Alpha Centre of Excellence.

But it wasn't just a day of technical details. Photographer Michael Wayne Plant discussed

how he uses his **α7 II** camera series to take documentary photos. He explained how to overcome the fear of photographing people and how to compose documentary images.

In the afternoon guests had the chance to go out and practise what they'd learnt, taking photographs around the hotel and its gardens, using the Cyber-shot DSC-RX100 III, **α7**, **α7 II**, **α7S**, **α7R** and **α6000** cameras.

After some feedback on attendees' photos over a cup of tea, it was time to go, everyone having a bit more knowledge than when they arrived. For similar events ask in store at your local Sony Alpha Centre of Excellence.

α Centre of Excellence

Sony summer cashback offer

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Until 6 September 2015, Sony is offering up to £100 cashback on its award-winning **α7** full-frame compact system cameras. If you're after something a little smaller, then the latest Cyber-shot DSC-RX100 III has £50 cashback.

But it's not just cameras that form part of the offer. Cashback can be claimed on a variety of lenses, both in



E- and A-mount fittings, while videographers shooting with the **α7** can get an impressive £200 off the Sony FE PZ 28-135mm f/4 G OSS lens. So no matter which Sony product you have, you can take advantage of the deals.

For a list of all cashback items, including flashguns and other accessories, go to www.sony.co.uk/imagingcashback or visit your nearest Alpha Centre of Excellence store.

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Back in **fashion**

More accessible than ever, coloured lighting can add drama to your portraits, as **Jake Hicks** reveals

Coloured lighting has been part of our visual storytelling process as far back as the 1600s, when Shakespearean theatre lights were shone through red wine to alter the colour and mood of a scene. When colour film became popular in the 1940s the process was adopted by cinema, and cinematographers would often use coloured lighting to tell a story and create a mood. For example, adding yellow and orange gelatin sheets in front of lights to simulate sunsets and sunrises. Although we no longer use gelatin sheets the name 'coloured gels' stuck, and stills photographers use the technique to add dramatic coloured effects to their work for a more artistic look.

The use of coloured gels in photography reached fever pitch in the 1980s, but as the colour combinations became more and more garish and visually offensive they eventually fell out of fashion. It's only recently that coloured gels have seen a resurgence, with digital photography empowering a new generation of photographers to experiment with colour.

Technical or artistic?

Coloured lighting and the use of coloured gels fall into two main categories – technical colour correction and artistic effect. Technical colour correction is used for matching a tungsten bulb colour to the colour outside and is especially useful on location shoots. For example, you could be trying to light a model with a standard house light and daylight is coming in through a



Coloured gels deliver a very cinematic quality to your shots



Gels can really add drama to your flash-lit images



Jake Hicks

Jake Hicks is a fashion and hair photographer based in Reading, Berkshire. Known for his bright and bold lighting techniques, he regularly runs workshops for lighting manufacturer Bowens International. www.jakehicksphotography.com



Quick and easy set-up

A handy technique for adding colour to your shots



Why not try this set-up yourself?

THIS lighting technique is one of the easiest ways to get great-looking colour into your shots. Start by selecting your preferred key light – I used a 21in silver beauty dish here, but a small softbox will work equally well.

I then added a little fill light via a small softbox on the floor below the model, but a well-placed silver reflector will do just as well. I then added the colour via two hard lights behind the model pointed back towards the camera and aimed at the sides of the model's head. These two lights have grids on them to control the spill of light and are angled just far enough away from the lens to minimise the introduction of flare.

The fill softbox is metered one stop under the key light and the two coloured gel lights are metered one stop above the key light.



Two hard lights behind the model add colour



Don't underestimate the power colour has on viewers' perception of a shot

➤ window in the background of the shot. Without colour correcting the warm tones of the tungsten bulb, the model will look orange, so you'd need to add a colour temperature blue (CTB) gel to your lamp to match the colour of the background daylight.

These colour adjustments are often very similar to white balancing on your camera and are only really useful to know when you have more than one colour temperature within the same shot. Although the technical colour correction is useful, it's not as fun as using coloured gels for artistic effect, and this is what we'll explore in more detail here.

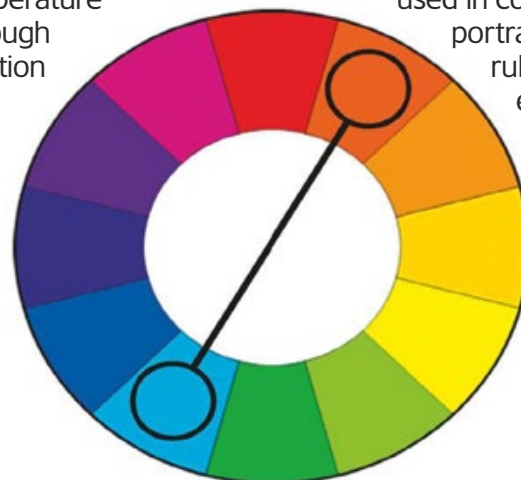
Using colour wisely

Using coloured gels in your photographs can be a great way of making images stand out, but don't underestimate the power colour has on

viewers' perception of a shot. It's a good idea to think about what you'd like to convey with the colours you're using, as certain colours will always affect us in certain ways.

For example, we all know red is a very powerful colour but depending on the context it can convey very different messages. If you use a lot of red lighting in a boudoir shoot it will convey ideas of love and lust, but red lighting used in conjunction with a boxer will portray power and anger. As a rule, reds tend to evoke more energy and passion whereas cooler colours such as blues evoke calmer and more centred feelings. As a result you'll often see it used in corporate photography shots.

As your confidence builds in using gels, it is then possible to combine multiple colours, but you still need to be careful about the message you're portraying.



Basic colour theory will help you choose colours that complement each other

Top tips

1 Be mindful of the mood certain colours will convey. Shooting with red and green will often leave an image looking like a Christmas card and using red and blue can, at times, make a photograph look like a scene from a police chase.

2 When combining colours, try to bear in mind some basic colour theory. Complementary colours like orange and blue, and purple and yellow will always work well together. It's also vital to understand the styling of the shot, and base your colour theory around the colours of a model's outfit.

3 If you plan on using coloured gels on model shoots then be aware of your colours spilling onto the model's skin. Sometimes this can create unwanted effects such as unflattering shine, and strange hues as it mixes with natural skin tones.

4 If you're going to be combining more than one coloured gel in a shot, place your lights so that they don't contaminate one another. When two colours mix within an image they can sometimes create undesirable colours. A good way to avoid this is to place your subject between the two colours, resulting in them falling on either side, but never actually meeting.

5 Remember that when you're trying to expose your coloured gels correctly that under or overexposing them will create different colours and this is down to personal taste rather than being right and wrong. For example, underexposing an orange gel will give you a rich golden brown, whereas overexposing it will give you a sunburst yellow. Experiment with your own gels and see what variations you can get from over and underexposing them.

When combining colours, bear in mind some basic colour theory





Under or overexposing your lights will create different colours

➤ There are a couple of colour combinations that you need to be wary of and treat with extra care.

Colour combinations

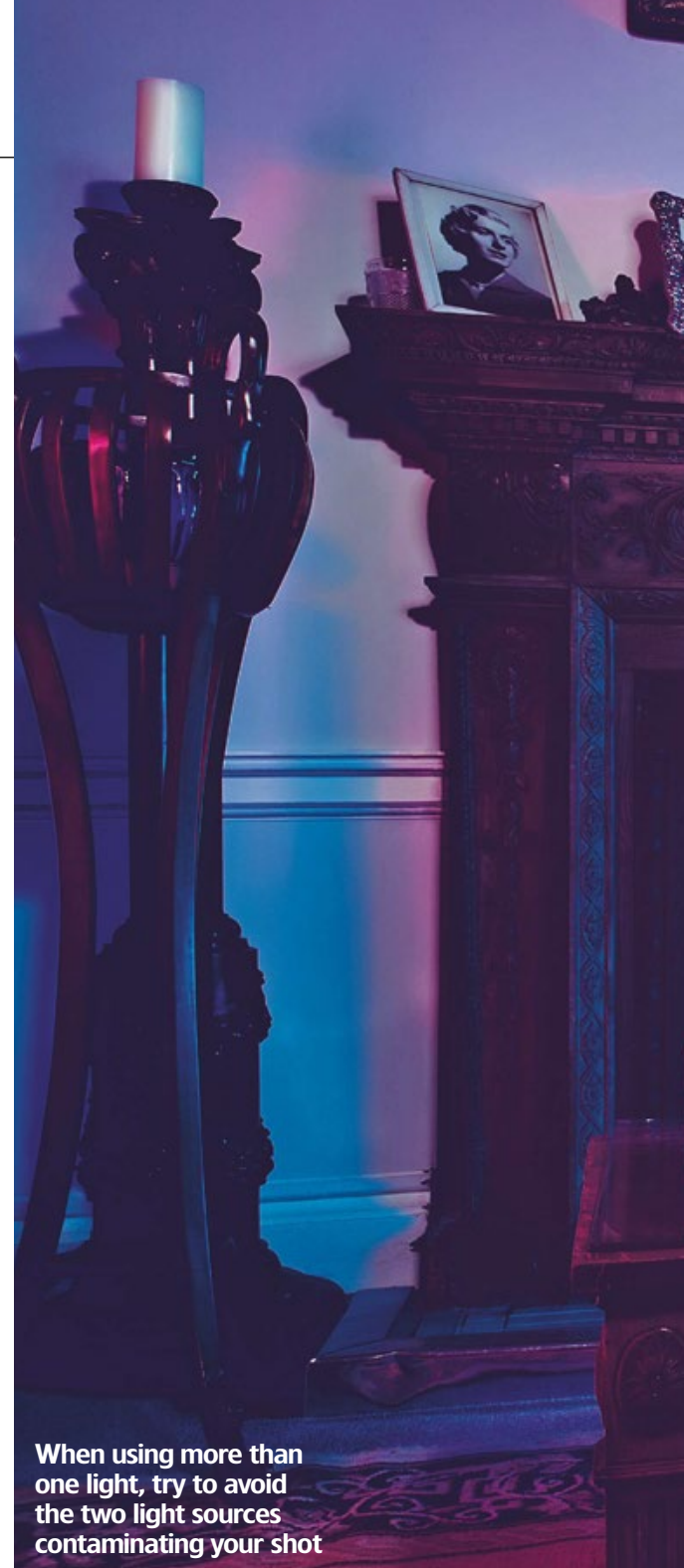
When colours like red and green are combined you need to be extremely careful that the images don't look like a Christmas card. Together these two colours have now become synonymous with the season and as a result it's very difficult to tell a different story.

Another colour combination that we have been programmed to recognise is red and blue. This colour pairing is frequently used in films to signify emergencies as they represent the colours of sirens, and you need to be especially careful when using them.

Colour theory

So now that we've taken a look at some of the colours we should be wary of, let's take a look at some good colour combinations to start playing with. As a standard guide I would always say that complementary colours work well together. Complementary colours are the colours opposite one another on the colour wheel. One colour pairing that never fails to impress is orange and blue, a combination of colours that is always pleasing to the eye. Just as red and green symbolise Christmas, orange and blue symbolise the warmth of a sunset or a beach, and the purity of the sky or the sea. This colour combination can be found all around us – from logos and design to films and paintings.

AP



When using more than one light, try to avoid the two light sources contaminating your shot



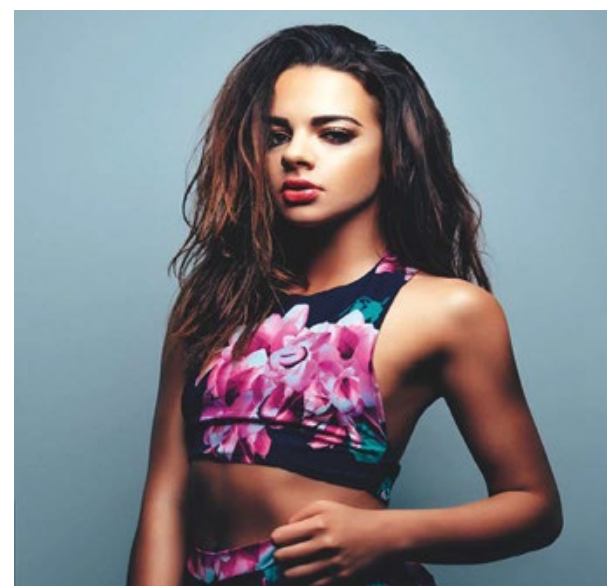
Gel lighting works well in both the studio and on location

GET THE LOOK

There are times where you will want to introduce coloured gels in a more subtle way. I recommend one way of doing this is by diffusing or softening the coloured light before it hits the model. In this example I've used a beauty dish and two different coloured gels to achieve the desired result.

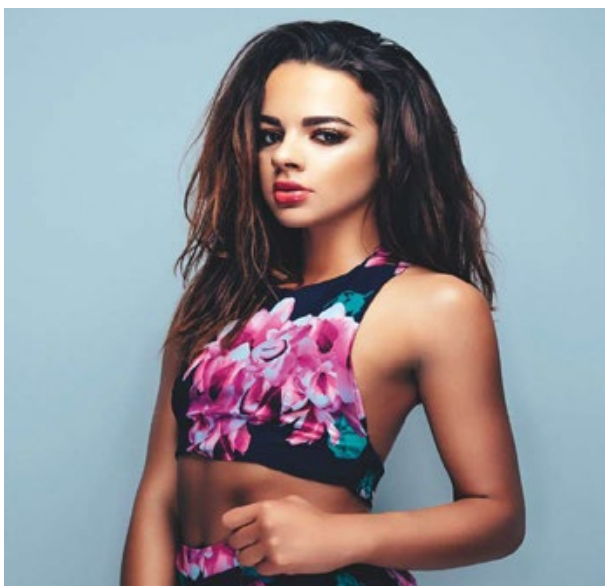


Light is bounced off white boards for a subtle look



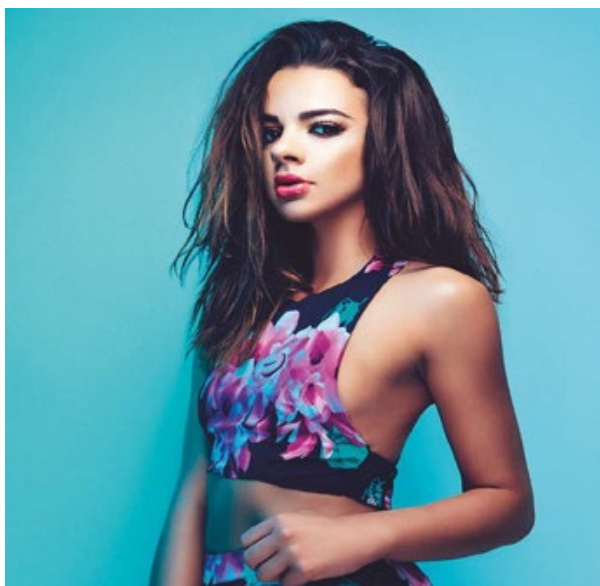
1 Add main light

The first thing you need to do is to set up your standard portrait lighting by placing a beauty dish just above the model's head angled down at 45°. You could use a small softbox but make sure it's as close as possible to avoid too much spill of light. The next step is to soften the shadows.



2 Lift shadows

You can do this by placing a small softbox at the model's feet angled upwards and meter it at a stop below your key light. It's possible to try this set-up with a reflector rather than a softbox, but just be aware that it will never be as powerful, so the resulting image will have more contrast due to the darker shadows.



3 Add first colour

I have added blue to the left camera, and as I am going for a far softer colour palette I want to avoid using hard lights. You need to diffuse the coloured gel by aiming the gelled light away from the model and bouncing it off a large white board, but a similar result can be achieved with a thick white cotton sheet.



4 Second colour

Finally the second colour is brought in on the right-hand side – set up in exactly the same way by bouncing an orange gel off a large white board. It is also useful to note that these two colours were chosen because the orange and blue go really well with the pinks and violets of the model's outfit.

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LETTER OF THE WEEK

Amateur amazing

Congratulations AP, you've restored my faith in magazines! A big statement, but over the last few weeks you've published uses for Sugru, how to make a macro lighting rig using LEDs and a USB power supply, and shown how a remarkable young man used 3D printing to make a new digital back for a 35mm rangefinder. Bravo!

Hurrah for the tinkers and home-brewers; the meddlers and dis-assemblers (I am one of the worst offenders) – the *amateurs*.

The icing on the cake was Roger Hicks' musings on works of art or otherwise, and your great review of the Leica M Monochrom (Typ 246). One letter asked why you'd tested it when so few people can afford it – I certainly can't, but at least I know about it now.

This must be one of the best times ever to be a photographer, as digital kit is at a stage where film cameras were 20-plus years ago – some great quality equipment available cheaply secondhand. Let's keep exploring the by-ways and lesser trod paths and celebrate what we can make, do, hack and fix.

Bob Goodwin, Derbyshire

Many thanks for your kind words. Although it isn't always easy, we try to make sure the magazine's content is as varied as possible and that hopefully there'll be at least one article in each week that grabs your attention, whatever your photographic interests – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com



Radio active

In *Viewpoint* (AP 4 July) Jon Bentley stated that Sony made the first transistor radio. This is absolutely not correct. The first transistor radio was made in America, and it was called the Regency TR-1. Developed by Texas Instruments, this was a pocket-sized radio and first appeared on the American market in 1954, and sold for \$49.95 at a time when a domestic valve radio could be bought for \$15. Tokyo Telecommunications (Sony) didn't produce a transistor radio until August 1955, and produced a pocket-sized radio in March 1957.

The Regency TR-1 was produced in large numbers, and many survive in the hands of radio collectors like myself, and are still working well.

This photo (right) shows my own Regency TR-1, which my late father purchased in 1957.

Douglas Thomson, Edinburgh



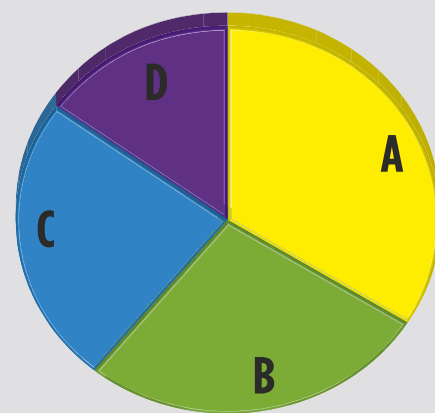
The Regency TR-1 first appeared on the American market in 1954

As good as old

I was interested in Andy Westlake's reply to David Richards who asked whether to buy the Panasonic Lumix DMC-GX7 now, or wait for the rumoured launch of the GX8 (*Technical Support*, AP 4 July). Having worked for most of my life in the hi-tech hardware industry, I would say

that the best time to consider buying a predecessor product is as soon as the manufacturer formally announces the new product. That way (a) you know exactly what the new specifications are and therefore whether paying extra for it is justified; and (b) at that point the cat is truly out of the bag and retailers who are desperate not to be left with stock will further discount the older camera.

In my experience, there's also another factor in relation to CSCs and DSLRs: manufacturers make most of their profits from add-ons – in the case of these products, the relatively expensive lenses. For most such cameras the standard kit lenses are not particularly good, and to get the best from the camera you need to buy at least one better lens. One reason for the rise of advanced compacts is that the manufacturer has little option but to provide a good lens at a



In AP 4 July we asked

Do you get excited about the release of new editing software?

You answered

A No, to me it's just a tool	34%
B Yes, it's always interesting to see the latest features	27%
C No, I find that I don't use many of the more modern features of software	24%
D I'm not bothered either way	15%

What you said

'I do like to know what new features will be available, but now that I've signed up to the Creative Cloud I'll get the new features anyway. This has lessened the anticipation somewhat'

'No, until I upgrade my PC there's little point as the more up-to-date versions simply aren't compatible'

'New software invariably seems to involve taking something I've just learned how to use, and makes it un-useable'

'Yes, if it'll work with my camera and operating system'

Join the debate on the AP forum

This week we ask

Have you ever updated the firmware for your camera?

Vote online at www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateurphotographer.magazine**. Forum members can also enter via the forum.



The 4 July issue's cover is from 9 March 1996. The winner is Bryan Metters from Lancashire, whose correct guess was the first drawn at random.

competitive price. So I might suggest another solution to David Richards' quandary: you can have a camera with an MFT sensor and a fabulously fast Leica zoom lens, at a very reasonable price, in the Lumix DMC-LX100. Sure, it's not as flexible as a fully interchangeable system, but no need to worry about sensor dust and cleaning.

The LX100 also has fantastically intuitive controls with clear dials for aperture, shutter speed, exposure compensation and frame format. If you consider that having a CSC is still preferable, I hope that Panasonic incorporate some of these features into the GX8.

Adrian Johnson, Surrey

This is great advice, and especially pertinent in the light of the official announcement of the GX8 (see our *First Look* on pages 8-9). I can second the recommendation for the LX100 too, it's a lovely camera – Andy Westlake, technical editor

Club culture

I was asked recently about camera clubs in Cornwall. I replied I knew of none, but I recalled when, along with two chums, I joined a

The Panasonic Lumix DMC-GX7 is being updated by the GX8

photographic club in Coventry in 1955.

We attended a portrait session where photoflood lamps and tripod-mounted cameras surrounded an attractive young lady. I had my newly bought Voigtlander Vito B and Weston Mater II. One chum had a Kodak Retina and the third a Zeiss Nettar. Being young, keen and as events proved, naïve, we expected to learn from our seniors.

Learn? You bet we did. Once our half-crown annual subscriptions were handed over to the Honourable General Secretary, we were ignored. We left disillusioned, never to return.

Three decades later I attended a meeting of another photo club out of curiosity. I knew the chairman professionally as a helpful colleague who shared my interest in black & white and seascapes. Apart from acknowledging my arrival, he sat silent and seemingly indifferent to those present.

The *raison d'être* of most meetings is the free

interchange of knowledge and experience, but not here. A more cheerless and uninspiring meeting I cannot recall. Are modern digital-dominated clubs any friendlier?

Harry Kitchen, Cornwall

We'd be interested in readers' experiences of camera clubs, both good and bad. I too had a similar experience when I was younger, and was made to feel distinctly unwelcome at a meeting. I'm sure that's far from the case for all clubs, and it only takes a friendly face to make someone feel welcome.

Perhaps clubs are becoming outdated. Digital imaging and the internet let us share knowledge and critique each other's work. Organisations like the Leica Meet group, who converse online and meet up for photo walks, may be the future – Richard Sibley, deputy editor



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In next week's issue On sale Tuesday 28 July

Summer special

From wildlife to landscapes and country fairs, read our seasonal guide of what, and how, to shoot this summer

Canon EOS 760D

Michael Topham tests Canon's latest 24.2-million-pixel enthusiast DSLR

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We look at the new firmware for the Fuji X-T1, and what it adds to an already fantastic camera

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STEVE McCURRY

Coffee culture

Steve McCurry travelled to 12 countries in three continents to photograph the daily lives of people who produce the world's coffee. Spanning 30 years, it's been a dream assignment, he tells **David Clark**



A family sits
together.
La Fortuna,
Honduras, 2004



ALL PICTURES © STEVE McCURRY

Coffee is one of the world's most valuable commodities. Its production and sale is a huge global industry that continues to grow. People around the world now drink 500 billion cups of coffee a year; in the UK alone, we spend over £1 billion a year on coffee consumption. It provides a livelihood to more than 25 million people around the world, with 90% of those living in developing countries.

Steve McCurry's new book, *From These Hands: A Journey Along the Coffee Trail*, focuses on people who grow and harvest coffee. His pictures show farmers, farm workers and their families, most of whom work hard for little money and live simple lives in rural areas. McCurry's images, taken over a 30-year period, give an insight into their daily lives, at work and leisure, with humanity and warmth of spirit evident throughout his work.

When we meet, McCurry, long established as one of the world's top photojournalists, is in London to promote his book, en route to mainland Europe. His schedule is hectic and recent assignments have taken him to Ethiopia, the United Arab Emirates and Russia. 'As

usual, I've been travelling too much and not getting enough sleep, but it's fun,' he says. 'I'm always glad to do work in places that are inspiring.'

Coffee producers

His book on coffee producers, he explains, gradually took shape over a long period and was a mixture of commercial and personal work.

'I had been working in many coffee-producing regions without realising it, going back to the late '70s, in countries such as India, Burma and Vietnam,' he says.

'About 12 years ago, I started working with [Italian coffee company] Lavazza on the ¡Tierra! project, which aims to help small local coffee producers use better farming techniques and get a better yield. Then, when they get more money in their pocket and are producing at the highest levels possible for them, they can provide a better life for their families.'

'The brief was to photograph coffee producers, where they lived, every aspect of their lives. For me, it was a kind of dream assignment where the only requirement was to show who these people were and how they lived.'

McCurry spent a few weeks each year on the assignment. Gradually,



Top: Javier Joven Penagos, the founder of the Colombian group of producers involved in the ¡Tierra! project, La Esperanza, Colombia, 2004

Above: A woman of the Hamar tribe lies on her bed in Omo Valley, Ethiopia, 2013

Above right: Portrait of an elderly man sitting in a green room in Ethiopia, 2013

he realised he had the basis for a book, but more work was needed. To complete it, he used his own money to travel around coffee-producing regions and spent time getting to know people in a relaxed and unpressurised way. By the time the book was finished, he had photographed coffee workers in eight countries, including Ethiopia, India, Vietnam, Columbia, Honduras, Peru and Brazil.

Approach and technique

Looking at McCurry's pictures, it's clear that he has a unique ability to connect with his subjects and get the best out of them. To some extent, the pictures are a reflection of his relationship with the people

he photographs. How, I asked him, did he choose his subjects?

‘Sometimes there were just people that somehow spoke to me,’ he says. ‘I met hundreds of these workers, but with some people there was this connection and attraction. It’s hard to describe, but I always try to be hyperaware of people’s faces and the stories that are written on them.’

‘For example, there was one Indian woman who was very well turned out and stylish in her own way. She was someone who gets up

every day and works basically as day labour, yet takes such care of how she looks. I thought it was kind of wonderful that she would take the time and effort to do that.’

The pictures, whether taken indoors or out, are beautifully lit and often have attractively coloured backgrounds. Interestingly, McCurry says that he usually chose the location and the light before he chose his subjects.

‘I photographed these people where I found them,’ he says. ➤

‘It’s not so much about directing people and moving them around, it’s about looking and waiting’



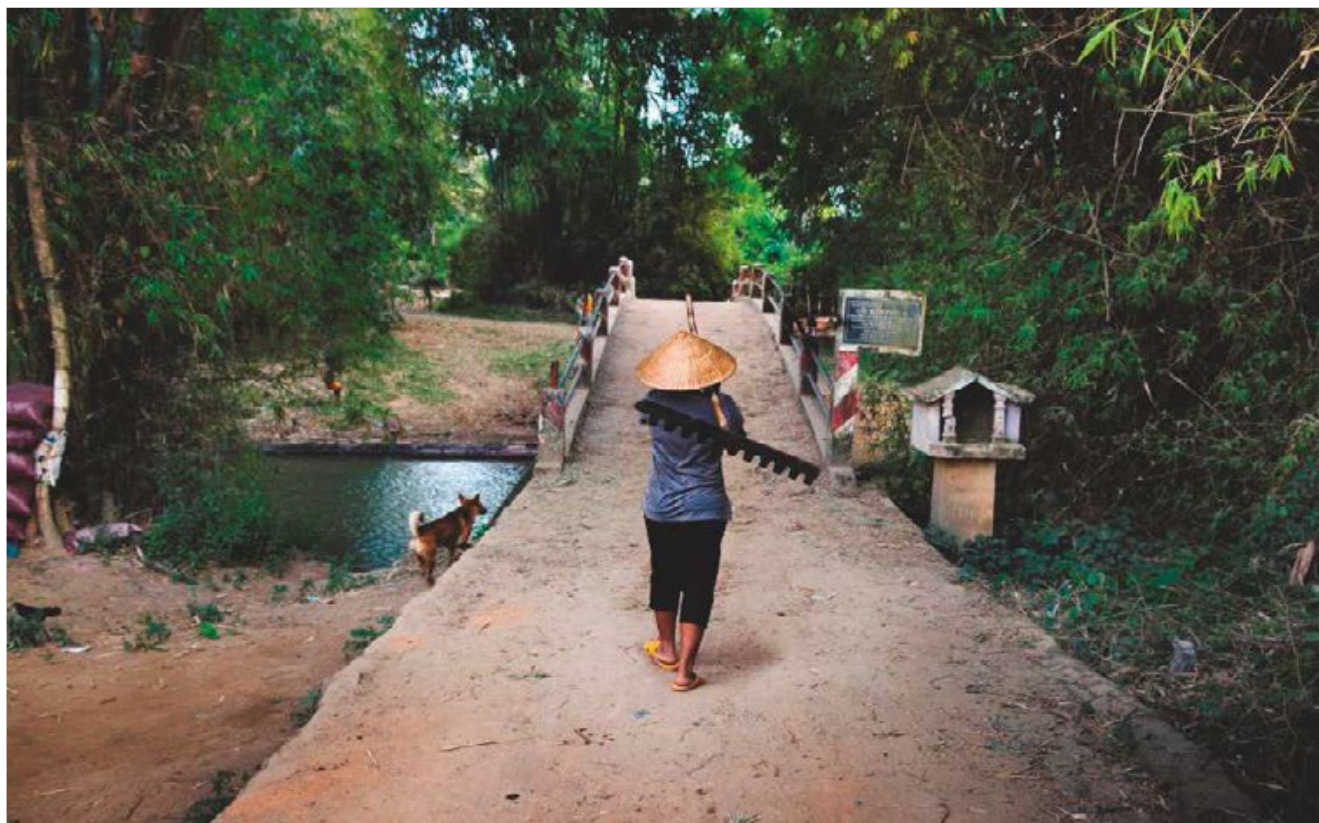
‘A Farmer’s Son in his Father’s Truck, Lambari, Brazil’, 2010

Capturing the moment

‘I SPENT quite a bit of time with a coffee farmer and his family in Brazil, photographing them in their home and out in the fields,’ says McCurry. ‘The farmer’s son had an incredible face. In this picture, the boy and his father were sitting in a kind of vintage truck. The truck was interesting, the father was interesting and I noticed the way the kid had his hand on the mirror. Everything just came together. I took a lot of pictures of this family, but I thought this was the one that really got it.’



A man and child against a handprinted wall in La Fortuna, Honduras, 2004



➤ 'Part of the key is to find the light first and then to find the action and the people. In the homes, you can find really incredible light. All the interior light in the shops and kitchens is all completely natural and it's just wonderful by itself. It's not so much about directing people and moving them around, it's more about going to a restaurant or coffee shop and spending half an hour looking and waiting.'

'In one town, I literally went from coffee shop to coffee shop. I went in and sat down and ordered a drink. Sometimes things came together and sometimes they didn't, but I found if I persisted, I would eventually find a picture.'

McCurry has always been fastidious about only using natural light in his pictures and even avoids bouncing light with reflectors. However, he has recently started to use small, portable LEDs to add a little extra illumination to a face or object in a scene.

From These Hands features images produced since 1984, spanning both film and digital eras. McCurry estimates a third were shot on film and two-thirds on digital. Although formerly known to be an avid user of Kodachrome film (he was given the last roll of the iconic film ever made and the contents of that film were published in *National Geographic*), he's now a great enthusiast for digital capture. 'It's a huge, huge



benefit to work in digital,' he continues. 'Not only can you work in extremely low light, you don't have to worry too much about colour temperature, filters for tungsten lighting, and so on. We can also now evaluate focus, light and composition.'

'Some of my favourite pictures from previous years, taken with film, were back focused because I was shooting in a dark place and I couldn't really tell if they were in focus. In some cases, these pictures can't be enlarged too much as it shows. With digital, I have time to check it, or if the light's not quite right, I can change it. So that's a major benefit.'

One of the things that stands out in the book is McCurry's ability to make insightful, well-composed pictures, which often incorporate rich and vibrant colours. He says he's able to do this partly because of his long experience of photography.

'When you've been working with colour photography for 35 years,

your mental computer is trained to look for things simultaneously. You're evaluating light, the composition, what people are wearing and a person's expression all at the same time.'

'It's not about pumping up the colour in post production; a lot of the saturated quality of these images comes from recognising where the good pictures are, and how the light is going to affect and enhance the colour in a location.'

McCurry does very little post production work on his images. 'I try to keep it pretty much the way it was when I made the picture,' he says. 'When pictures start to look too overproduced or too worked, I think people tend to stop looking at the image, or what you were doing, and just think how false it looks. In the end, we want people to get lost in the story and the person. Everything else should really take a back seat.'

McCurry recently turned 65 but still spends most of each year travelling, both on assignment and on his personal projects. He has no plans to change his itinerant lifestyle but says he now has to choose projects more carefully than ever. 'When you get to a certain age, you realise that you don't have a lot of time to waste,' he says, 'so you have to concentrate on the things you really want to do.'

AP

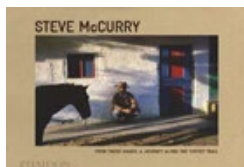
BIOGRAPHY



BORN in Philadelphia, USA, in 1950, Steve McCurry became a professional photojournalist in 1976. Since then, he has travelled extensively on assignments around the world. His work includes photographing the conflict in Afghanistan in 1979, the First Gulf War in 1991 and the aftermath of the 11 September 2001 attacks in New York. He has been a full member of Magnum Photos since 1986 and is a senior contributor to *National Geographic* magazine. His awards include the Robert Capa Gold Medal and several First Prize awards in the World Press Photo competition. His books include *Portraits* (1999), *The Unguarded Moment* (2009) and *Untold: The Stories Behind the Photographs* (2013).

Top: A woman walks to work with a rake in Vietnam, 2013

Above: Farmers spread coffee beans to dry in Brazil, 2010



From These Hands, A Journey Along the Coffee Trail by Steve McCurry is published by Phaidon, £39.95.

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LOCATION GUIDE

Dunwich Heath

Now is the perfect time to visit Dunwich Heath on the Suffolk coastline. **Justin Minns** explains why



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The coastguard cottages along the horizon make an interesting focal point



While Suffolk is suited to sunrises, the Heath also offers great opportunities later in the day

DUNWICH Heath is an area of coastal lowland heath just south of Dunwich village on the Suffolk coast. Largely covered in heather and gorse with a sprinkling of photogenic 'lone' trees and areas of woodland, the heath is crossed by several well-marked footpaths, making it easy to explore. The walk around the heath is roughly 2.5 miles on fairly easy, slightly hilly terrain, but if you don't want to exert yourself too much there are also great views a short walk from the car park. On its eastern edge the heath ends abruptly at the top of sandstone cliffs below which the North Sea crashes onto a shingle beach fringed with dunes. It's a wild, diverse and beautiful part of the Suffolk coast.

Access to the area is from the A12. Follow the signs towards Dunwich and the route to Dunwich Heath is marked by brown tourist information signs. At the end of the lane you'll find a row of white former-coastguard cottages, and a decent-sized car park behind them (free to National Trust members). Although at certain times of day it's favoured by photographers, it's likely to be busier with rabbits than cars.

These coastguard cottages also form one of the most iconic views of Dunwich Heath when viewed across the heath looking towards Sizewell. Pack a wideangle lens: it'll certainly be useful in making the most of the big Suffolk skies in shots like these.



Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients, including the National Trust and BBC. www.justinminns.co.uk

KIT LIST



Circular polariser filter

A circular polariser can boost saturation in the colours of the heather and sky. However, used on a wideangle lens it can result in uneven skies, so look out for this and reduce the effect slightly if necessary.



Wideangle lens

Although a standard zoom like a 24-70mm would suffice at Dunwich, I always recommended you take a wideangle lens along too. It's excellent for capturing the sense of wide open space.



An extra layer

Even in the summer months the wind blowing off the North Sea at dawn can be chilly, so an extra layer like a windproof jacket or light fleece is often welcome.

Shooting advice

Time to visit

Dunwich Heath has something to photograph all-year round. Autumn paints not just the trees, but also heather and bracken across the heath with an earthy palette of ochres and siennas. In winter, low afternoon sunlight on the cliff tops contrasts with big brooding skies, while the fresh greens of spring bring the woods to life. The star of the show, though, is undoubtedly summer. From July to September the heath is a riot of colour, awash with pink and purple heather scarred by curving footpaths and splashed with yellow gorse. The best times of day to capture the spectacle are the first and last hours of sunlight, when the soft quality and low angle of the light raking across the landscape emphasises the beautiful colour, shape and texture of the heather.


However, the Heath isn't just for landscape photographers. A rare habitat, it's host to an abundance of wildlife, from herds of red deer to more secretive adders and several rare species of birds and insects.

Food and lodging

Refreshments at Dunwich Heath are close at hand from the Coastguard Tearoom, which sits conveniently atop the cliffs and serves a selection of hot food and drinks.

A choice of good pubs is just a few minutes' drive away, with The Crown Inn at Westleton and the Ship at Dunwich both offering good food, local ales and accommodation.

Drive 20 minutes north to Southwold or south to Aldeburgh and you'll have plenty of B&Bs, pubs, restaurants and further interesting photographic locations to choose from.



The heath is dotted with picturesque trees

If you want to **shoot video with your DSLR** but don't know where to start, then **www.thevideomode.com** is the place to head for expert advice

THE VIDEO MODE

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ALMOST every new digital camera has the ability to record video footage, but for many photographers the transition from stills to moving images can be a daunting one. What exactly do all those recording formats mean? How do you set up the shutter speed for video? How do you focus the lens? What about recording sound? There are so many questions, and all of them need answering.

Thankfully, help is at hand from The Video Mode, a new website from the publishers of *Amateur Photographer* and *What Digital Camera*. The site offers comprehensive advice on shooting video – with tips ranging from the basics you need to know when starting out, to more advanced questions on shooting raw video footage. Plus, it'll feature insights and techniques from leading videographers, as well as camera and equipment reviews. Basically, The Video Mode has everything you need to help you get started recording video with your digital camera.

Shutter speeds and ND filters

When shooting stills, you can shoot at any shutter speed you like – or at least whatever shutter speed is appropriate for the effect you're aiming for and the environment you're working in. You can capture images right up to 1/8,000sec (if your camera has that function) right down to long exposures lasting a number of seconds. However, with video you're limited to a single shutter speed while recording, and that shutter speed depends on the frame rate you're shooting at. Most of the time this will be either 24 or 25 frames per second (fps), and because of the '180° shutter-angle rule', which goes back to shooting on film, your shutter speed should be double your frame rate.

For example, when shooting at 25fps, your shutter speed should be 1/50sec. If your

camera can shoot at 50 or 60fps, your shutter speed should be 1/100sec or 1/125sec. The reason for implementing this 180° rule is that it helps to record video that contains natural movement.

If the shutter speed is too slow you'll get blurred movement, while if you shoot at a shutter speed that's too high the people's movements in your scene will look robotic or as if they were recorded in stop motion. Sticking to the 180° rule will give you the most natural movement.

Having to stick with a fixed shutter speed can feel limiting for those of us who are experienced in stills photography. If you're outdoors shooting at 1/50sec, at your lowest ISO and you want to use a wide aperture, you'll often find that the scene is overexposed. The natural tendency for a photographer is to increase the shutter speed, but because we can't do that when shooting video we instead have to use ND filters to reduce the amount of light entering through the lens.

For more about using ND

ND filters reduce light entering the lens, when you can't increase shutter speeds



filters with video, visit **www.thevideomode.com/filters**

Recording sound

Unless you're planning to record a silent movie, audio recording and quality are some of the most vital components in the video-making process. No matter how good your pictures are, weak audio will make your efforts seem amateurish. In fact, great audio can disguise poor visuals.

Most cameras have a tiny microphone built in and these are fine for home videos and candid video recording, but built-in microphones aren't much good if you want to produce videos of a high standard.

Built-in mics are small and omnidirectional, which means they pick up sound from all around them. They're also very susceptible to the noise from wind. To improve the quality of



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your audio, it's best to use external microphone options, and to use a good pair of headphones to monitor the sound you're recording. There are many different types of microphones available, and which you use will depend on what you are recording.

Watch our video



External microphones can help improve your sound quality

demonstration of the different microphones that are available for recording audio at www.thevideomode.com/audio

Keep it steady

A wobbly camera is annoying – not to mention amateurish – to watch, so keep the camera steady while filming. Use a tripod or monopod for shots that are fixed, while for roaming shots try to shorten the camera strap and pull it taut against the back of your neck, or shorten a monopod and keep it attached to act as a counterweight.

Although image stabilisation does a satisfactory job in some cameras and lenses, a device specifically designed to keep footage smooth and steady is a far better option. These can range in price from £20 shoulder rigs or stabilisation devices to equipments that costs thousands of pounds.

To read our reviews of video accessories, visit www.thevideomode.com/equipment



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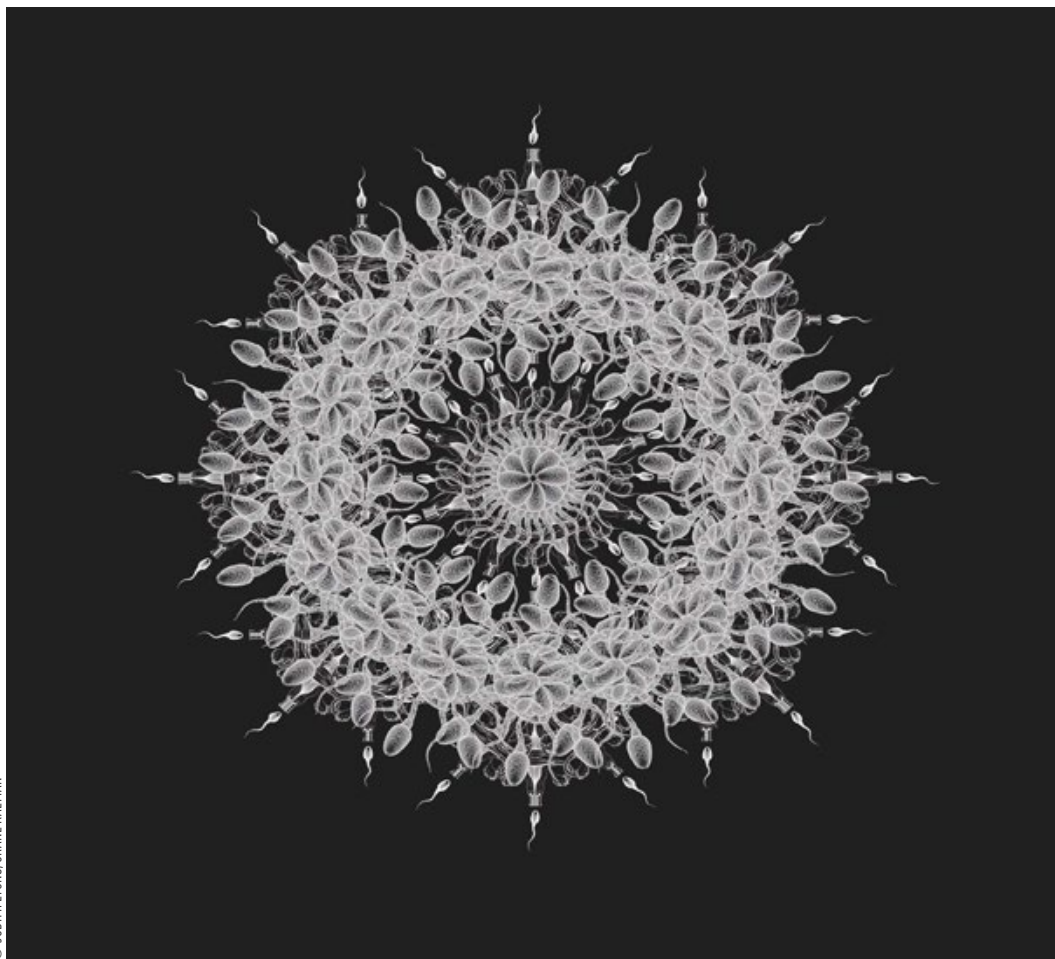
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Photo flair

Photo London's vision was to put the capital firmly on the photography map. Did it live up to expectations? **Gemma Padley** takes a look at what it had to offer

For four days in May, London's Somerset House hosted Photo London – a new photography fair for the capital. Thousands flocked to the historic landmark to admire and buy vintage and contemporary prints by established names and emerging talent.

The organising body, creative consultancy Candlestar, ensured members of the public and photography enthusiasts felt just as welcome as serious collectors, by offering a packed public programme of events and talks supported by the LUMA Foundation.

Background to the fair

Spotting a gap in the market (London previously played host to a photography fair, run by the company behind Paris Photo, Reed Exhibitions, but it closed in 2007), Candlestar co-directors Michael Benson and Fariba Farshad decided to set up Photo London. However, as the pair behind the prestigious Prix Pictet photography awards, they wanted to start again from scratch and carefully crafted their own version. Planning took the best part of two years, and the pressure was on to improve on what had been done before. 'It's been a long

but interesting process,' commented Benson before the fair. 'We've had to work hard to convince galleries to come...[but] we're really happy with the quality of the work.'

In the end more than 70 galleries from 20 countries, and 10 publishers, paid to have a space inside one of the many rooms and labyrinthine corridors in the 18th century neo-classical building. The fair was the biggest takeover of the building to date, according to the organisers, and Somerset House was a fitting location – it is, after all, where Sir John Herschel coined the term 'photography' in 1839.

The organisers' aim was to 'harness the passionate, growing audience for photography in the city, and nurture a new generation of collectors.' So, did they achieve this? Many galleries reported good sales, according to the Photo London press office, which is the main aim of any commercial fair. Plus, with dates set for May next

Top left: 'Photographic Reproduction 01' by Judith Lyons

Top middle: 'Eastern Cottonwood, Sprague Avenue, Staten Island II 2011' by Mitch Epstein





© RAYMOND CAUCHETIER/JAMES HYMAN



year, it can only have been a success. It's more difficult to gauge whether new collectors were indeed enticed into the fold, although from the subsequent reviews, there's definitely the sense that visitors enjoyed themselves.

A few highlights

There was much to admire and ogle across the board, from 19th and 20th century masterpieces to cutting-edge contemporary prints. As you might expect, many of the biggest names in photography were represented. Henri Cartier-Bresson popped up a few times. His images were on show at galleries such as Peter Fetterman Gallery, and Eric Franck Fine Art. The former also showed Steve McCurry's iconic 'Afghan Girl'; we all know the image, but it remains a powerful sight, no matter how many times it's seen – and to view works such as this in the flesh is always a thrill. For those with a penchant for

elegance and classic fashion photography, Bernheimer gallery showcased beautiful prints by *Vogue* photographer Horst P Horst, and stunning black & white portraits by photographer of the stars, Annie Leibovitz. HackelBury Fine Art showed several of William Klein's fashion portraits, while Bernard Quaritch Ltd showed examples of Roger Mayne's British street photography. Elsewhere Crane Kalman Brighton showed mesmerising prints by Judith Lyons from her 'Photographic Reproduction' series, which features manipulated images of sperm, ova and embryos.

Purdy Hicks Gallery showed work by Susan Derges, who has perfected the art of creating photographs by immersing photographic paper into rivers or shorelines and exposing it by moonlight with the help of a torch. James Hyman Gallery impressed with selections by Edward Weston, André

Above: Still from *À bout de souffle* (Jean-Paul Belmondo and Jean Seberg), gelatin silver print, 1959 by Raymond Cauchetier



Right: 'Girl Jiving' 1957, printed 1984, by Roger Mayne

© ROGER MAYNE

Below: 'King Solomon (Egg Slicer)' by André Kertész

➤ Kertész, Raymond Cauchetier and a rare photogenic drawing by William Henry Fox Talbot, 'Veronica in Bloom' dating back to 1840. The gallery also showed what was the most expensive work at the fair, 'La Grande Vague' by Gustave Le Gray, priced at £250,000. In addition, a booth full of anonymous photographs at Galerie Lumière des Roses from the early 20th century was a reminder of how fascinating vernacular photographs can be.

Big names up close

The fair was also an opportunity to get close to famous photographers, including McCurry who did a book signing at the Phaidon Press stand. Mitch Epstein signed books at the Galerie Thomas Zander booth, which presented an impressive gridded wall display of images from his 'New York Arbor' series featuring images of idiosyncratic trees in New York City, some of which are hundreds of years old.

Elsewhere, as part of the public

programme, Photo London showed special exhibitions such as 'Beneath the Surface', a selection of 128 rarely seen 'treasures' from the V&A photography collection. Curated by Martin Barnes, senior curator of photographs at the V&A, it included striking photographs of London in the 1860s and 1900s by William Strudwick and Benjamin Stone, as well as work by Harold Edgerton, and continues until 24 August 2015. Spectacular platinum prints from Sebastião Salgado's celebrated series 'Genesis' were also on show and provided a rare opportunity to see prints from the master photographer's epic series, which documents tropical rainforests, savannahs, mountains, and glaciers the world over.

New talent was represented in a dedicated eight-gallery strong 'Discovery' section, among them London's Edel Assanti, which showcased work by Royal College of Art graduate Noémie Goudal.



Elsewhere, a screen showed the 10 winning images in the first Graduate Photographers Award, organised by Magnum Photos and Photo London.

Pop-up photography

While the fair itself could be described as homage to photography old and new, some of the most exciting work was shown away from Somerset House in galleries and pop-up spaces across the city. Part of the organisers' aim was for London to become a photography hub for the duration of the fair. To their credit, the main festival was very encouraging of a fringe programme, which began in the days leading up to Photo London and continued after it. Top of the bill was Offprint London, a free art and photography publishing fair at Tate Modern's Turbine Hall produced by the team behind Offprint Paris, and Simon Baker, curator of photography and

international art at Tate. An impressive sight to behold, the fair featured more than 150 independent publishers, selling a huge range of photobooks – an exciting counterpoint to the formalities of the main fair.

Other off-site exhibitions worth mentioning included Cob Gallery's street portraits by Magnum photographer Bruce Gilden. Some of the portraits in the series, which was shot in Middlesex between 2010 and 2013, were shown so large that they almost filled the entire height of the gallery – an interesting curatorial approach. Tiwani Contemporary featured work by emerging photographers from Africa, while Paris-based documentary photography collective MYOP took over two derelict Victorian terraced houses for their show, 'Paris to Peckham: MYOP in London'.

Ultimately Photo London was, as all fairs are, a commercial



© EDWARD WESTON/JAMES HYMAN

Above: 'Chayotes in a Painted Wooden Bowl', by Edward Weston

Left: 'Tectonic' by Noémie Goudal

Below: 'Veronica in Bloom' by William Henry Fox Talbot

enterprise; although the organisers made a concerted effort to ensure the fair was inclusive and appealing to those who may not have had loads of spare cash burning holes in their pockets. The grandeur of Somerset House made for a pleasant environment to sample photographs by some of the industry's biggest stars, both alive and dead, and when it got a bit much (all those crowds; all that wealth), it was great to go off-piste and take in a variety of photography elsewhere. While a long way from Paris Photo, one of the industry's most established and respected photography fairs; Photo London is an exciting addition to the international photography calendar. It was heartening to see so many people both within and outside of photography get behind it, and it'll be interesting to watch what happens next.

AP



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Photo London 2016 will run from 19-22 May. Visit www.photolondon.org

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NIKON Df + 50mm f/1.8G AF-S GOLD EDITION

In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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APOY 2015 Amateur Photographer OF THE YEAR COMPETITION

IN FOCUS

We look at the stunning top 30 entries of Round Four of APOY 2015, **In Focus (Shallow Depth of Field)**

Mark Cornick from Shepperton, Surrey, is the winner of our In Focus round of APOY 2015 and wins a Sigma 50mm f/1.4 DG HSM | A. This lens has set a new standard for Sigma's Art line. With a large f/1.4 aperture, the Sigma 50mm prime lens is a pro-level performer. A Hyper Sonic Motor (HSM) ensures quiet, smooth and accurate autofocus, and when paired with Special Low Dispersion (SLD) glass and Super Multi-Layer coating, the 50mm f/1.4 is a high-performance lens for modern DSLR sensors.

Its high resolution makes it perfect for the high-megapixel era. Resolution is extremely crisp at the area in focus, while both front and rear bokeh are silky smooth. Offering the ultra-high performance that characterises the Art line, this lens inherits the design principles of the line's first model, the flagship Sigma 50mm f/1.4 DG HSM. While maximising resolution at the area in focus, this lens offers a bokeh effect to the front and rear. To achieve

exceptionally crisp resolution, Sigma has minimised sagittal coma flare, chromatic aberration, and every other type of optical aberration that affects image quality. The result is minute detail without bleeding or streaking, even at the maximum aperture.

Mark also takes home a Sigma EF-610 DG ST flash that has a guide number (GN) of 61m @ ISO 100 and is designed to work with the latest TTL auto-exposure systems of all popular manufacturers' digital and film SLRs. The autozoom function automatically sets the optimum illumination angle in accordance with the focal length of the lens, in a range from 24mm to 105mm.

Lastly, Mark wins a Sigma USB Dock that enables photographers to update the lens firmware and customise features of the lens. The adjustment is processed with specially designed software, Sigma Optimization Pro, available as a free download from Sigma's website.

That's a total prize value of £1,059.97 for Round Four.

The 2015 leaderboard

Lee Acaster is in first position with Penny Halsall following in second place. Dave Stewart, who last month was in first place, has fallen to third place. Chris Evans has shot up to fourth position with Phil Moon following close behind.

1	Lee Acaster	143pts	6	Mark Cornick	84pts
2	Penny Halsall	102pts	7	David Queenan	83pts
3	Dave Stewart	96pts	7	Elisa Bortolotti	83pts
4	Chris Evans	90pts	9	Matt Emmett	82pts
5	Phil Moon	85pts	10	Adele Spencer	78pts



1st

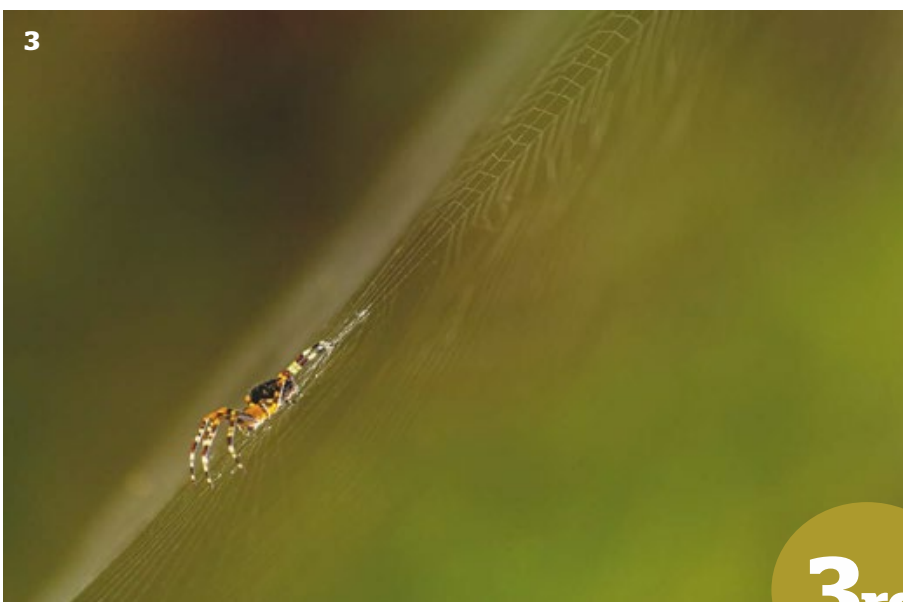
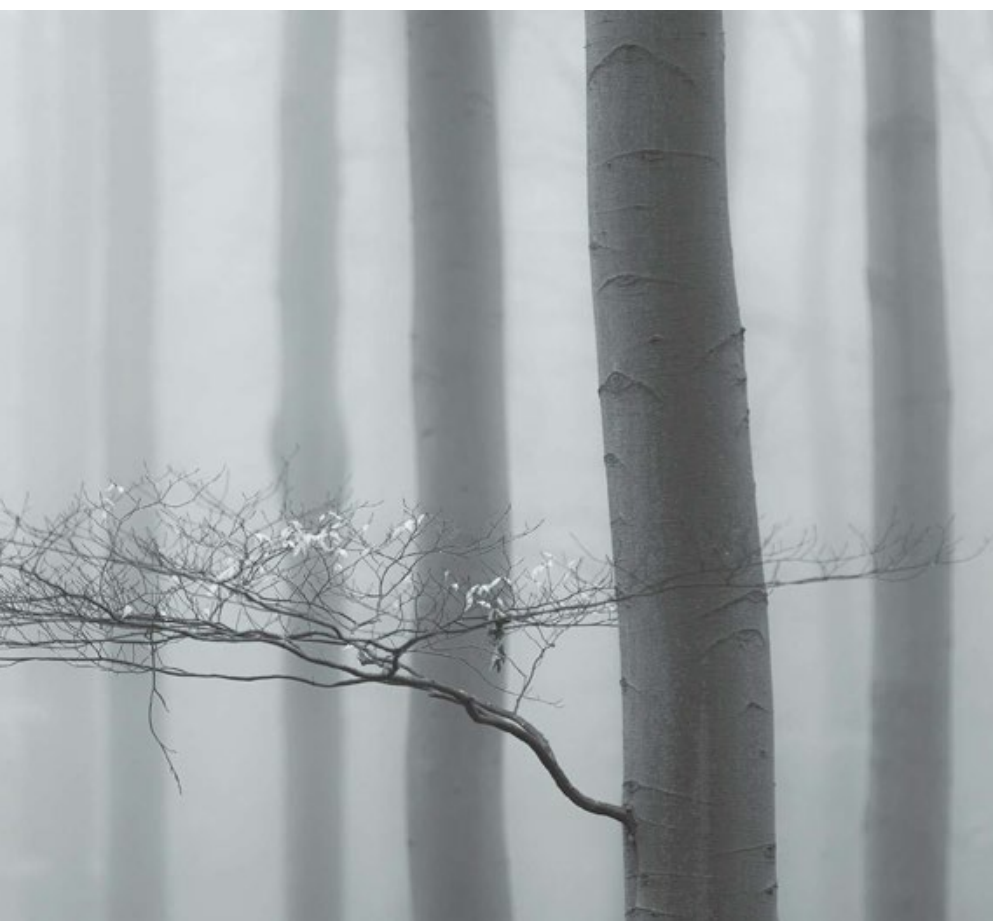
1 Mark Cornick
Surrey 50pts
Canon EOS 6D, 24-70mm, 1/50sec at f/4, ISO 320
For this round we wanted you to show us some of your most beautiful and unique experiments with shallow depth of field. This is perhaps our strongest round so far, which made it a little difficult to select just one winner. However, needs must, and here we have our first-prize image by Mark Cornick. It's a beautiful interpretation of the brief, and, in Mark's own words, is his attempt to bring a new lease of life to the classic sunset image. This saw Mark experimenting with a variety of techniques before striking gold with this one.

1

2

2nd

2 Lee Acaster
Suffolk 49pts
Canon EOS 5D Mark II, 70-200mm, 1/80sec at f/2.8, ISO 100
Lee's description of his shot is simple: 'The last remnants of foliage hanging on in a winter woodland'. What's interesting is that Lee has combined the shallow depth of field with the diffusing qualities of the winter mist. This means that our attention is held firmly on the central subject of this haunting and fairytale-like scene.



3

3rd

3 John Crongeyer Germany 48pts

Canon EOS 60D Mark III, 70-200mm, 1/160sec at f/4, ISO 250

Insects and arachnids are such popular subjects that it can often be difficult to find new and interesting ways to photograph them. However, John has really found himself an incredible shot here. The image was taken just outside his bathroom window, and with the angle of the web and the shallow depth of field, John has given us a dynamic and unique shot of a spider.

4 Aaron Bennett Hampshire 47pts

Canon EOS 5D Mark III, 50mm, 1/800sec at f/1.4, ISO 800

The most important thing here is that Aaron has kept the subject's eyes in pin-sharp focus. The dark tones of her hair and outfit blend in with the shaded background, and do much to keep the focus on her face

5 Lorraine Heaysman West Sussex 46pts

Canon EOS 5D Mark II, 100-400mm, 1/125sec at f/5.6, ISO 100

This is actually a blend of two shots – one where everything is out of focus and one where only a single poppy is sharp. This has given the overall scene a near-painterly quality

6 Chris Evans London 45pts

Nikon D7000, 70-200mm, 1/320sec at f/2.8, ISO 100

This portrait has a studio feel to it. The shallow focus and light offer a beautiful, almost cinematic, quality. The fact that the child is playing a trumpet also leads us down the suggestion of a narrative path

7 Ivan Vukelic Macedonia 44pts

Nikon D600, 50mm, 1/400sec at f/2.8, ISO 200

This is a good example of how something seemingly ordinary and lacking in real action can be made vibrant and exciting. Plus, the image was taken in Ivan's home using just one light – a Nikon SB-600 flashgun

8 Andrew Fusek Peters Shropshire 43pts

Canon EOS-1D X, 100mm, 1/200sec at f/2.8, ISO 800

This is a stunning take on animal portraiture. The image does much to convey the rescued tawny owl's vulnerability

9 Pawel Pentlinowski Ireland 42pts

Nikon D800, 85mm, 1/2000sec at f/2.2, ISO 100

In this image bathed in golden light, we find a perfect representation of the carefree nature of childhood as this girl delicately plays with two ladybirds

10 Rory McDonald Cumbria 41pts

Nikon D300, 105mm, 1/100sec at f/4, ISO 250

Here we see how rich colour and shallow focus can work to create a three-dimensional image. The water droplets are a fine detail

11 Phil Moon Essex 40pts

Nikon D610, 70-200mm, 1/4000sec at f/2.8, ISO 100

This shot is notable for the exact focusing and the perfect timing

12 Yehya Belhadad Algeria 39pts

Sony Alpha 33, 18-55mm, 1/80sec at f/5.6, ISO 400

Yehya has used the out-of-focus flower in order to frame the main subject: a blue banded bee

13 Penny Halsall Oxfordshire 38pts

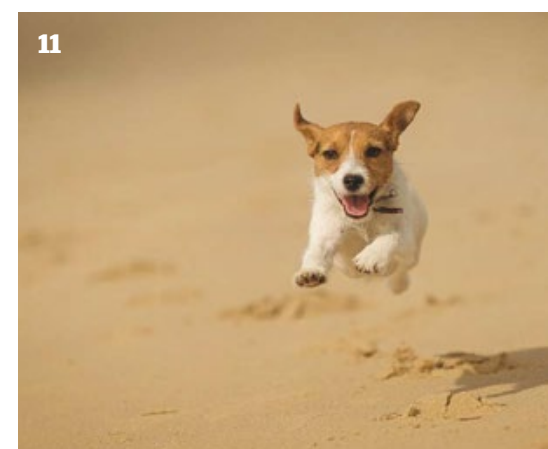
Sony Cyber-shot DSC-RX100, 28-100mm, 1/80sec at f/1.8, ISO 125

The soft focus and monochrome offer a dreamy quality to this toned image of a little girl wearing a single, scuffed party shoe

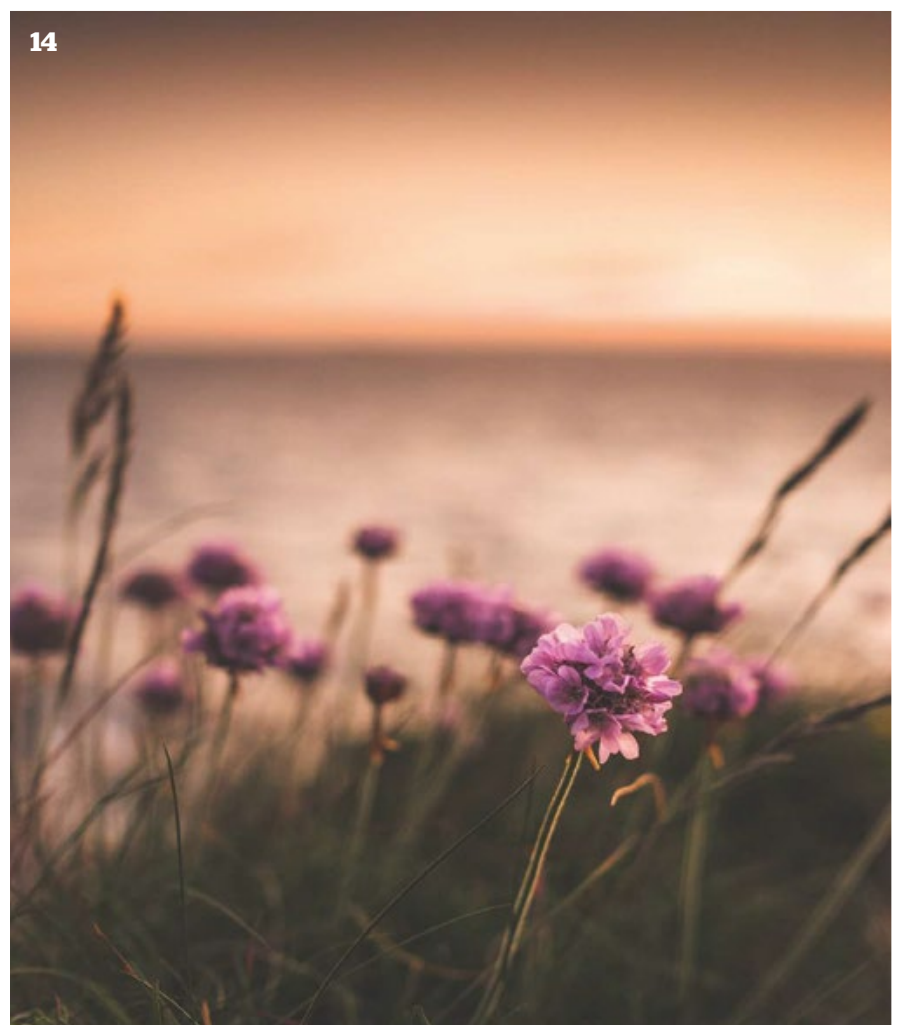
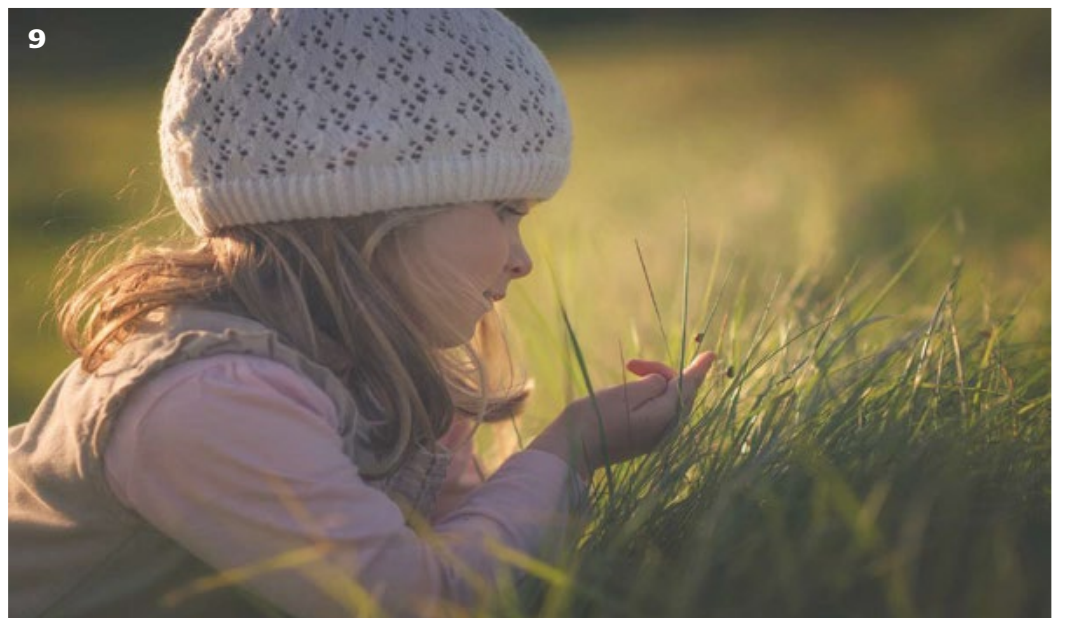
14 Matt Walkley Somerset 37pts

Fujifilm X-Pro1, 23mm, 1/250sec at f/2.5, ISO 500

'My idea was to capture a sunset on this day, but finding a discarded mattress exactly in the spot I had planned to shoot forced a rethink,' says Matt. 'Rather than waste the light I set my tripod low and composed this image.'



'The rich colour and shallow focus in this unusual flower shot work together to create a three-dimensional image. The water droplets are a fine detail'



15 Richard Craze Bridgend 36pts

Sony Cyber-shot DSC-RX100 Mark III, 23mm, 1/400sec at f/3.2, ISO 400

Richard took interesting shots of a tourist in Barcelona standing in front of frosted glass

16 Adrian Clarke Staffordshire 35pts

Canon EOS 70D, 150-600mm, 1/640sec at f/9, ISO 1000

The grey heron's poise is, as Adrian himself says, dignified and compositionally precise

17 Nick Neuenhaus Staffordshire 34pts

Nikon D7000, 50mm, 1/400sec at f/3.2, ISO 400

What really makes this is the rain-specked glass acting as a background

18 Kathryn Truepenny Hampshire 33pts

Canon EOS 7D, 100mm, 2secs at f/5.6, ISO 100

This image of a droplet on a gerbera was lit just with natural light and a reflector

19 Bertrand Chombart France 32pts

Nikon D800E, 70-200mm, 1/250sec at f/2.8, ISO 100

Due to her pose and position, all parts of the model are sharp, despite the shallow focus

20 Gareth Williams South Glamorgan 31pts

Pentax K-5, 85mm, 1/1600 at f/2.8, ISO 400

A simple flower image is elevated by verdant green and striking purply-blues

21 Ron Tear Essex 30pts

Canon EOS 5D, 100-400mm, 1/60sec at f/6.3, ISO 500

Taken in Japan's Jigokudani Monkey Park, this is a cool-cast animal portrait

22 Gonçalo de Carvalho Portugal 29pts

Nikon D300, 105mm, 1/200sec at f/13, ISO 400

This image is unconventional in its composition but effective for that very reason

23 Matt Revell Gloucestershire 28pts

Nikon D800, 70-200mm, 1/1000sec at f/2.8, ISO 100

Shooting through the out-of-focus foliage has given this portrait a striking frame

24 Graham Borthwick Gloucestershire 27pts

Canon EOS 5D Mark II, 24-105mm, 1/50sec at f/4, ISO 3200

This excellently lit image of a Cyberman was certainly unexpected in the competition

25 Peter Murrell London 26pts

Nikon D300S, 17-55mm, 1/50sec at f/2.8, ISO 800

'This was actually taken after the ball was played, hence the motion blur of the white striking the striped ball,' says Peter

26 Steven Robinson South Yorkshire 25pts

Canon EOS 5D Mark III, 70-200mm, 1/200sec at f/4, ISO 3200

By removing the colour we can marvel at the beautiful textures of this rhinoceros

27 Svetlana Volkova Latvia 24pts

Canon EOS 5D, 85mm, 1/2500 at f/2, ISO 100

This image is perfectly composed and timed

28 Andrew Williams Australia 23pts

Olympus Pen E-P5, 60mm, 1/125sec at f/3.2, ISO 500

The shape and form of the eyelashes are ideal against the canvas of smooth skin

29 Tomer Eliash Israel 22pts

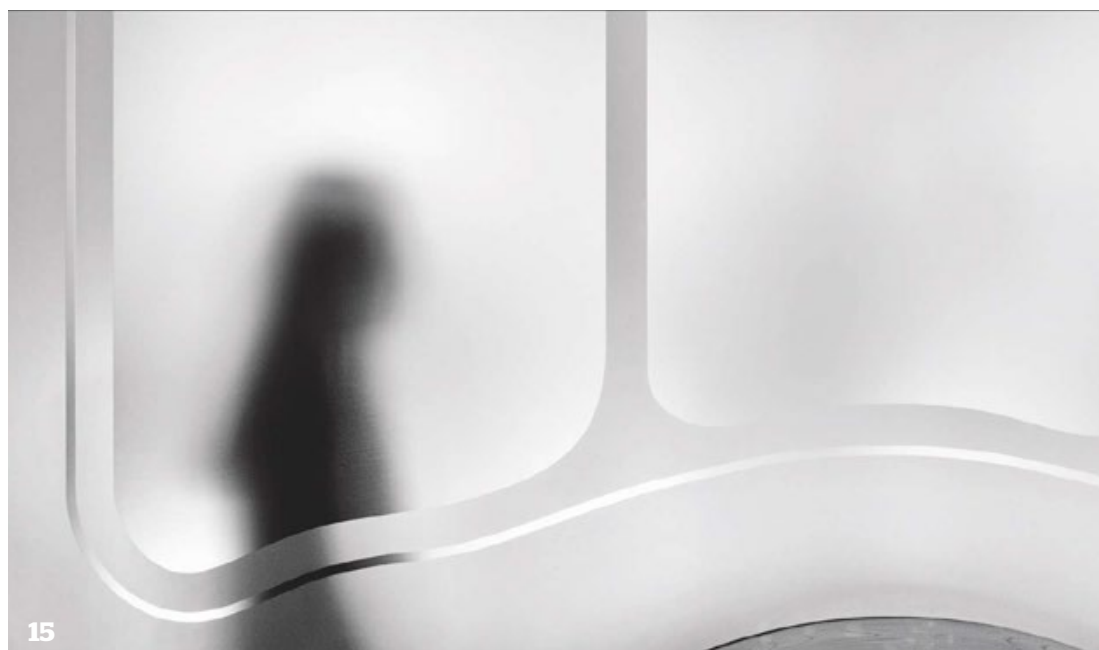
Canon EOS 5D Mark II, 70-200mm, 95mm, 1/400sec at f/5.6, ISO 200

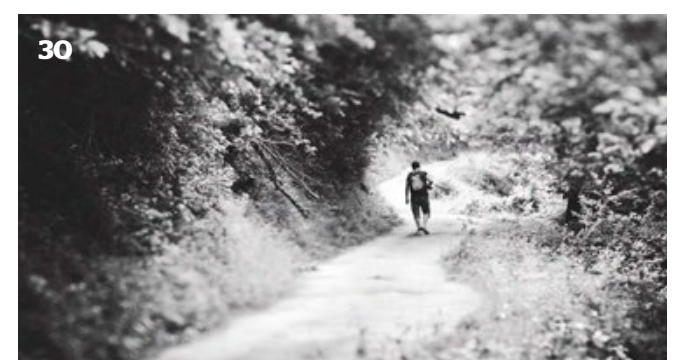
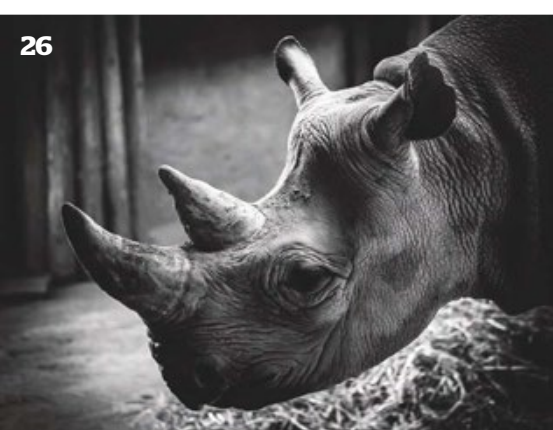
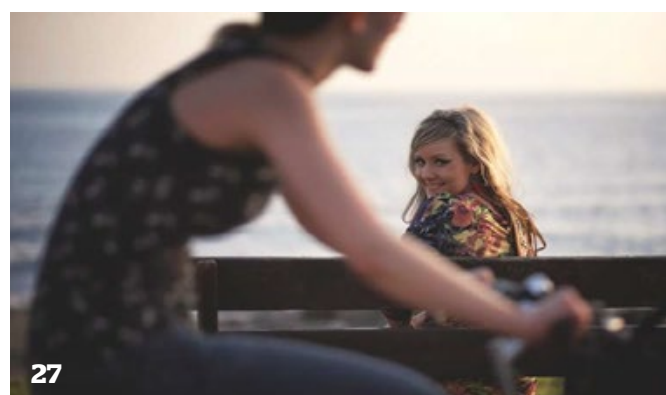
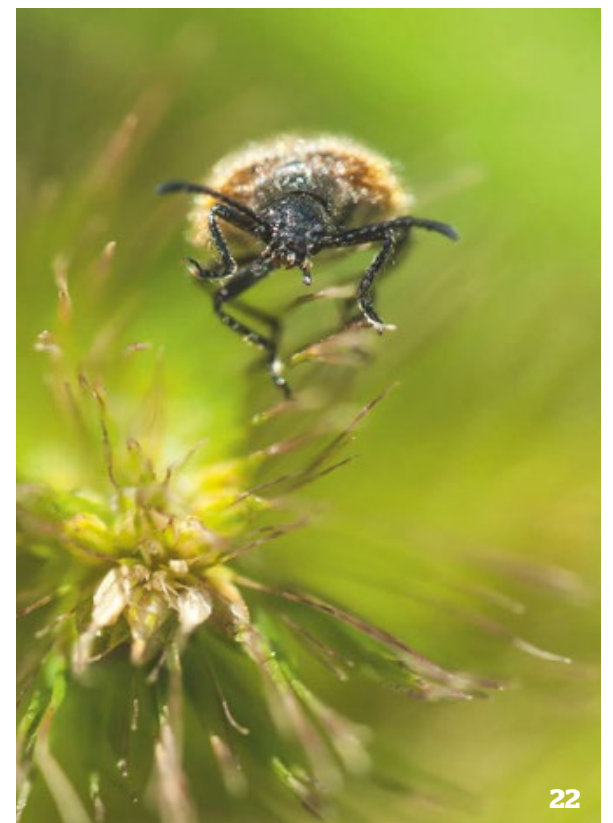
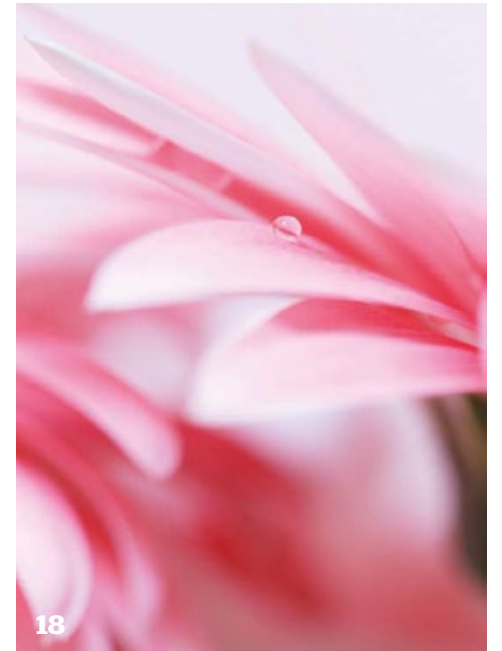
This striking portrait in front of a *chametz* fire makes great use of negative space

30 Cristian Agostini Italy 21pts

Canon EOS M, 50mm, 1/320sec at f/8, ISO 800

This was shot using a DIY tilt-and-shift lens, built with an old Canon FD 50mm f/1.8





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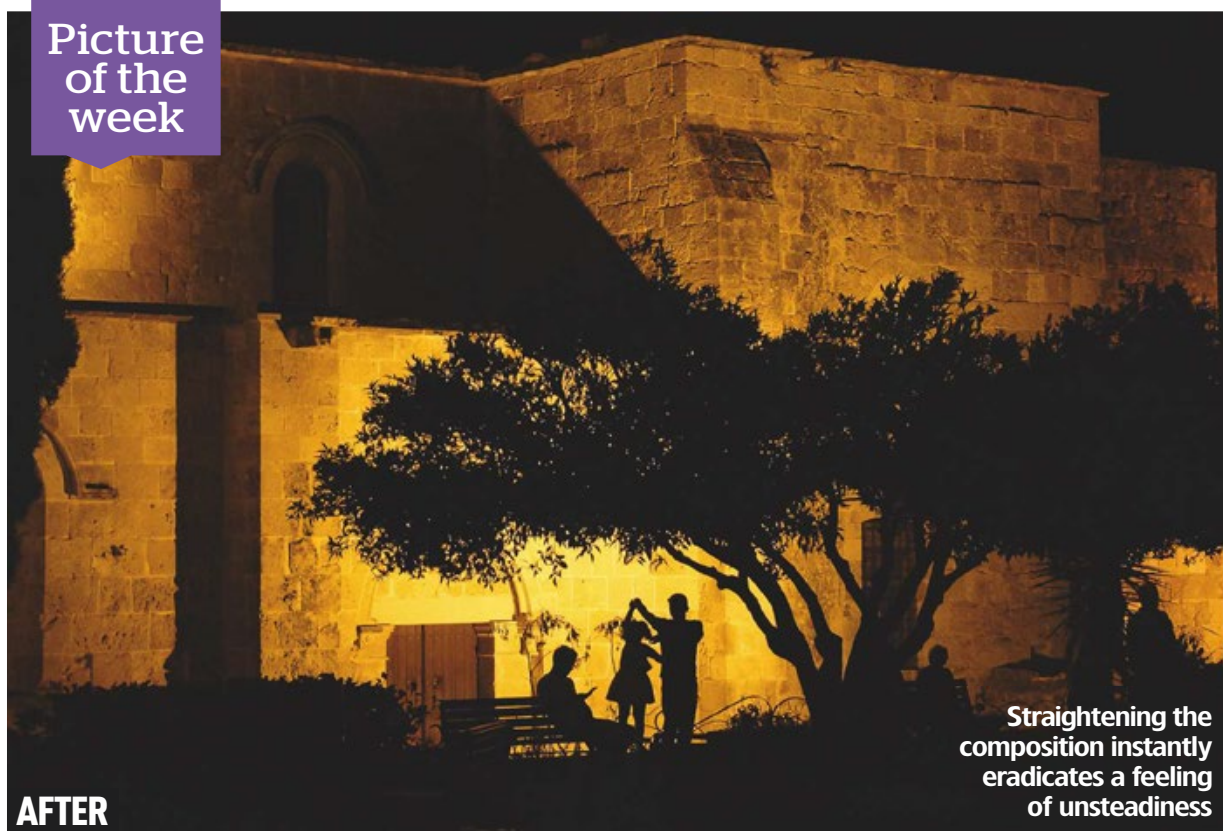
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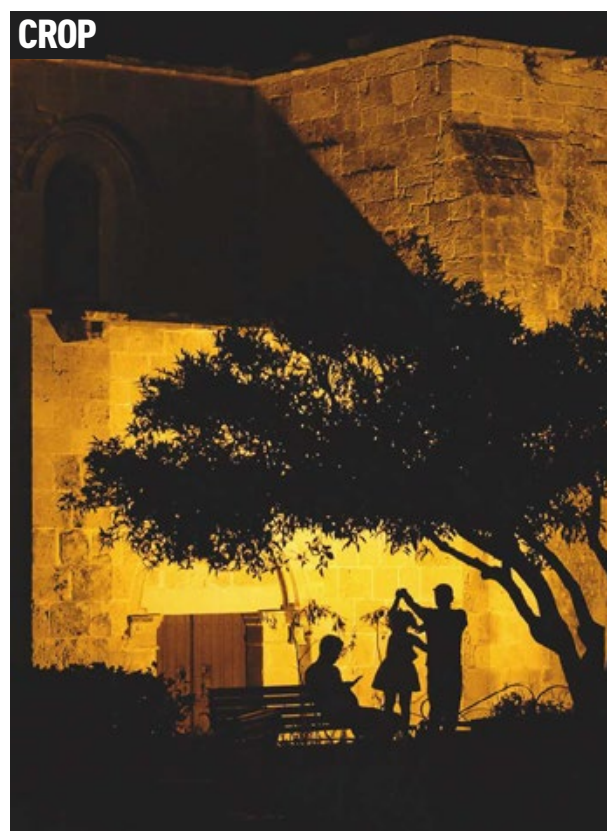
Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture
of the
week



Straightening the
composition instantly
eradicates a feeling
of unsteadiness



Silhouettes Brian Price

Sony Alpha 57, 18-55mm,
1/60sec at f/5, ISO 3,200

I'M REALLY rather fond of this delicate scene presented by Brian. The silhouettes are picked out perfectly, and their shapes tell us more than enough to piece together a little story for ourselves. The boy and girl at the centre of our attention might actually be fighting, for all we know, but their pose here, under the warmth of the orange lighting, suggests a dance beneath the tree while their father reads a book (or, I suspect, his phone) on a bench nearby. It's all very romantic.

Brian has given us great context too, with the ancient stonework of the castle walls behind telling us the location is an old Spanish city – so we can feel the warm night air, smell the smells of Spain and perhaps hear the cicadas

exercising their tymbals from their hiding places in trees and bushes.

What bothers me though is that I have to work quite hard to collect the clues to this story because, over the constant din of the cicadas and the giggles of the dancers, the castle yells at the top of its voice 'Look! I'm not straight.' The leaning walls endanger our friends below, and all our senses are drawn to this impending visual calamity.

A simple rotation and some minor keystone correction rights the situation, so we can relax and take in the scene. Getting buildings straight isn't always easy to do at the time of shooting, though of course we should strive to do so, but there is no excuse for not fixing it in software.

I might also suggest to Brian that perhaps less exposure would have helped him maintain consistent colour across the frame. In the centre of the scene, where the light is strongest, the reds are



burnt out, which explains the slight coolness of that area. I've added more red with a general hue shift, and fed detail back from the green channel – but another half-stop of negative exposure would have saved the day.

Although I like the landscape format very much, I've also

suggested an upright crop. While perhaps we don't get quite so much information from either side of the frame, we can focus more clearly and immediately on the dancers.

A wonderful scene, Brian, and well spotted. You win my picture of the week award.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to *AP* worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Greetings George Taylor

Olympus OM-D E-M5, 20mm,
1/80sec at f/1.8, ISO 800

GEORGE tells a good story with his picture of these chaps greeting each other. It's an everyday scene and nothing out of the ordinary. By capturing the moment and sharing it with us, George helps us to celebrate those small but special moments of life.

I like the atmosphere of the place and the time of day, and I think I would enjoy sitting at one of those tables, looking out over the city. The friendliness of the men and their pleasure at seeing each other adds to the pleasant feeling we get from the picture.

I like the light on the man's face, too. It helps pick him out from the background and tells us that he is the subject. There is a lovely view behind him, but the light and the fact that the background is slightly soft, means that we know George



A warm exchange between two old friends has been uncluttered by removing unnecessary people

wants us to see him first. And that is well done.

This is one of those unfortunate moments, though, when half the frame is behaving itself while the other half is playing up. The lady by the door is distracting and I keep wondering what she is doing. Her pose and position create a tension.

And then there is the third man – his head is bursting out of the foreground man's shoulder and their bodies blend. The left side of the picture works wonderfully, but the right-hand side is a jumble.

There was nothing George could have done about this, of course, because these moments pass and

we have no control of the players. It's just unlucky. George's timing was great though.

I've quickly obliterated some of the distractions, straightened the frame and cropped it to a proper square and then added a colour tone that might reflect the warmth of the light that evening.



Shepherd John Hurley

Canon EOS 7D, 15-85mm,
1/60sec at f/11, ISO 400

ADDING too much contrast and too much colour are common mistakes we all make as photographers. We look for impact and for images that jump off the page, and while contrast and colour saturation can both help us to achieve that, they can also disguise the very things we're trying to show in the first place.

I really like John's composition here, with that curving road wrapped with the green grassy banks, and the line of sheep following the shepherd up the hill. The first things we see, however, are the bright whites of the sheep, the luminous vegetation and the deep dark pit in which the shepherd has hidden his face.

I suspect the contrast was added after the event, as Canon EOS 7D files don't tend to look that way. I've just reversed the process in Camera Raw, reducing the contrast and lifting the shadows so that the farmer's face can be seen.

The grass needed some moderation, so I've shifted the hue until it looked like grass and



We're often drawn towards extra colour saturation for that classic Technicolor feel, but the aim is to keep grass looking like grass

the sheep became brown instead of green, and then I reduced the saturation of the whole frame.

I think the scene now looks much more realistic. Unless we're going for outright fantasy in our images, realism should be our aim – and that very often means moderate contrast and moderate colour saturation.

A great shot though, John.



Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Manfrotto XPRO ball head MHXPRO-BHQ6

£160 • www.manfrotto.co.uk

Andy Westlake tests Manfrotto's latest ball head designed for 190 and 055 series tripods

At a glance

- Friction control
- Independent panning base
- Weight 0.52kg
- Load 10kg
- Height 11.5cm

AT FIRST glance, Manfrotto's latest XPRO ball head looks almost identical to the 054 model. However, it's much lighter (520g versus 826g) and has a new locking system for the main ball, but it lacks the portrait angle selector switch found on the 054.

Two large levers lock the ball and the panning base independently. Unfortunately these unscrew very easily and are not captive, so could conceivably fall out and get lost if you're not careful. A separate friction control has rather loose click-stops at every 20°.

The excellent Top Lock quick release accepts Arca Swiss compatible plates. The camera can be snapped in from above, and quickly secured in place by twisting the locking knob. The supplied plate is huge though (70x55mm) and has no rubberised grip for the camera's base.

Verdict

Solidly built from magnesium alloy, the XPRO is quite capable of holding a full-frame DSLR and large telephoto lens – indeed it's overkill for smaller cameras. The ball rotates very smoothly, but I found the camera tends to tilt upwards slightly when it's locked. Also, while it's very easy to adjust the friction control to match the lens you're currently using, it's also a little too easy to knock loose accidentally, which risks damage with heavy lenses.

Overall there's a lot to like about the XPRO ball head, but a couple of small design flaws mean it's not quite as good as it could be.



Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER

Manfrotto 498 RC2

£74, www.manfrotto.co.uk

Manfrotto's older large ball head has most of the same features as the XPRO, but is heavier and less refined.



Sirui K-20X

£117, www.sirui.eu/en

This superbly-engineered medium-sized head uses Arca Swiss release plates and weighs in at 400g.



Vanguard BBH-200

£154, www.vanguardworld.co.uk

A strong but lightweight ball head that uses Vanguard's Rapid Level System and Arca Swiss plates.



The reader's download times are so quick, they're almost instant



Maxell Portable Wireless Reader

● £48 ● www.maxell.com

MAXELL'S Portable Wireless Reader allows users to access files on their SD cards via a Wi-Fi connection. In order to view images, photographers can transfer files from the card to their smartphone wirelessly.

The device is very easy to get to grips with. Once you've downloaded the free SmartBox app for Android or iOS smartphones, you can simply connect your smartphone or tablet to the wireless reader with its own personal password. You can access its contents from up to 10m away, meaning you could store the reader in a bag and still make use of it.

I found the device to be very portable and compact – with dimensions of 75x60x16.1mm and a weight of 75g, it fits comfortably in a pocket. In use, I was easily able to access my files and transfer them onto my smartphone to create space on my SD card on the move. Upload and download times are so quick, they're almost instant. You're also able to stream videos and music from an SD card, although streaming video was a little laggy. Another slight criticism is that the design of the app looked dated.

Nevertheless, the Maxell Portable Wireless Reader is straightforward to use and a great way to get the benefits of Wi-Fi connectivity if it isn't built-in to your camera. As a bonus, the reader has its own battery pack (2500mAh, 1A output) that can also serve as a charger for your USB devices including smartphones, tablets and cameras. Overall it's a neat little device.

Regan Alexis



Amateur Photographer

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At a glance

- 24.35-million-pixel CMOS APS-C sensor
- ISO 100-51,200
- 3.2in 1,04-million-dot TFT LCD
- 8.3fps continuous shooting
- 27-point autofocus system
- Price £769.99 (body only)

Pentax K-3 II

The **Pentax K-3 II** aims to improve on the K-3 with better continuous autofocusing, in-body stabilisation and new features like Pixel Shift Resolution and GPS with Astrotracer. **Callum McInerney-Riley** investigates

For and against

- ➕ In-body image stabilisation
- ➕ Quick autofocusing system
- ➕ Pixel Shift Resolution feature
- ➕ Unique Astrotracer feature for astrophotography
- ➖ No touch/articulation to LCD screen
- ➖ No Wi-Fi/NFC connectivity
- ➖ Only 27 autofocusing points

Where in the range



Pentax K-S2
Price: £500 (body only)
This camera boasts many firsts for Pentax, like Wi-Fi, NFC connectivity and a fully articulated LCD screen. Inside, it houses a 20-million-pixel APS-C CMOS sensor.



Pentax 645Z
Price: £6,800
With a 51.4-million-pixel CMOS sensor and superb image quality, the Pentax 645Z is one of the most affordable medium-format cameras around.

Data file

Sensor	24.35 MP APS-C-sized CMOS
Output size	6016 x 4000
Focal length mag	1.5x
Lens mount	Pentax K-mount
File format	Raw (Adobe DNG or PEF) JPEG
Shutter speeds	30-1/8,000sec
ISO	ISO 100-51,200
Exposure modes	PASM, TAV, bulb, X sync, auto, scene modes
Metering sensor	86,000-pixel RGB Matrix sensor
Metering modes	Multi, centreweighted, spot
Exp comp	±/5EV
Drive	8.3fps
Video	Full HD 1080p 60i/50i/30p/25p/24p
Viewfinder	Pentaprism viewfinder – 100% 0.95x magnification
AF points	27 AF points (25 cross type)
Display	1,04-million-dot, 3.2in TFT LCD
Memory card	SD, SDHC, SDXC
Dimensions	131.5 x 102.5 x 77.5mm
Weight	800g with battery and card

After nearly two years, Ricoh has updated the Pentax K-3 with a second version, the Pentax K-3 II. Designed to be the flagship Pentax APS-C DSLR, the K-3 II sits at the very top of the K-series of DSLR cameras. Many of the original Pentax K-3's great features remain, such as the robust weather-sealed body construction with distinctive large grip, the same 24.35-million-pixel CMOS sensor, 27 AF points, 8.3fps shooting speed and 86,000-pixel metering system. However, there are also a few key differences. The pop-up flash has been removed to house a GPS unit as well as a unique Astrotracer, designed for taking photos of the stars and planets. There's also a high-resolution Pixel Shift Resolution mode, improved 4.5-stop in-body



In a tricky scene like this, the exposure compensation can be adjusted to make the image a touch brighter

image stabilisation and better continuous focusing.

While it faces stiff competition for the title of best APS-C DSLR from the likes of the Canon EOS 70D, the Nikon D7200 and the Sony Alpha 77 II, does the K-3 II hold a place as the best all-rounder?

Features

The Pentax K-3 II features an APS-C-size 24.35-million-pixel CMOS sensor – the same as that of the original Pentax K-3. A feature unique to Pentax is how it works around issues to do with the anti-aliasing filter.

Many camera manufacturers have removed the micro-blurring anti-aliasing filter to give images more detail, while risking the appearance of moiré patterning. Others avoid moiré by keeping the anti-aliasing filter, and instead

choose to sacrifice some finer detail. Pentax has an ingenious solution: it has an anti-aliasing simulator function that reduces moiré by using the in-body image stabilisation system to blur the image a tiny amount.

To allow photographers to balance the advantages of capturing finer detail against the effects of aliasing, depending on the type of subject they're shooting, three settings can be found in the menu; namely Off, Type 1, and Type 2, with the latter giving a larger anti-aliasing effect. The problem is knowing in advance which would be best for any specific subject, and to this end, a bracketing mode takes shots sequentially at the three settings, so you can select the most appropriate afterwards.

The in-body image stabilisation

itself – called Shake Reduction by Ricoh – has been upgraded, and thanks to a new high-precision gyro sensor, it now achieves 4.5 stops of stabilisation, compared to 3.5 stops on the K-3 (both cameras were rated using CIPA standard testing). As usual, it works with all lenses. For those shooting in lowlight or anyone handholding the camera for shots at slow shutter speeds, this is an incredibly useful feature you won't see on DSLRs outside of the Pentax brand.

The Pentax K-3 II offers an ISO sensitivity range of 100–51,200, and files can be captured in either JPEG or 14-bit raw formats. Like other Pentax cameras, users can either shoot in Adobe DNG or Pentax PEF format when it comes to selecting raw files. Adobe DNG is advantageous for some, as it

works with older versions of software and allows many users to edit raw files without downloading further software.

Both the K-3 and K-3 II's PRIME III processing engines support shooting at an impressive maximum speed of 8.3fps in Continuous H mode for a total of 60 JPEGs or 23 raw images. In Continuous M mode, a rate of 4.5fps allows for a total of 100 JPEGs or 23 raw, and Continuous L mode gives a speed of 3fps and allows 200 JPEGs or 53 raw images to write to the card before the buffer is full. For comparison, this sits above the Nikon D7200's 6fps shooting speed but below the 12fps of the Sony Alpha 77 II.

Where the Pentax K-3 housed a pop-up flash on its top, the K-3 II has instead made room to fit a GPS unit (previously, the



Pixel Shift Resolution system

NEW to the Pentax K-3 II is Pixel Shift Resolution, a mode designed to give better colour rendition, lower noise levels and resolve more detail. It does this by combining four exposures, moving the sensor by exactly one pixel between each in a square pattern. This allows it to record full colour information in the red, green and blue channels for each image pixel.

By doing this, the K-3 II no longer needs to interpolate colour at each pixel. However, unlike the Olympus OM-D E-M5 Mark II, it doesn't increase linear resolution of the image.

As there are four exposures being taken at a time, a tripod should be used and the subject needs to remain static to avoid ghosting or blurring artefacts.

As you can see, providing the subject is static, Pixel Shift Resolution mode can produce incredibly detailed images which outperform what any other APS-C sensor is capable of at present



➤ Pentax O-GPS1 was a costly optional extra). Used to track and add geographical locations to your photos, GPS allows photographers to look back at the places they've visited and isolate where they took a particular shot.

In the K-3 II, Pentax has taken it one step further and ensured the GPS tracker works with a feature called Astrotracer. If you've ever tried to take a long-exposure shot of the night sky, you'll have likely come up against the stars blurring in an arc due to the Earth's rotation. Using the sensor's stabilisation motors and the data gathered from the GPS, Astrotracer makes it possible to rotate the sensor to match the rotation of the earth. This allows users to achieve long exposures (up to five minutes) and track anything in the night sky including stars, planets, or nebulae.

There's no Wi-Fi connectivity included, but there is compatibility with Eyefi SD memory cards and Pentax Flucards. Eyefi cards allow users to wirelessly transfer images and videos directly to their smartphone or tablet, while the Pentax Flucard offers the option of wireless remote control of the

camera on a smart device, including live view. However, it's rather slow, laggy and can't compete against the Wi-Fi we see on many cameras today. After seeing proper Wi-Fi and NFC connectivity included on the Pentax K-S2, it's disappointing to not see it in the K-3 II.

Video can be captured on the Pentax K-3 II at Full HD resolution of 1920x1080 pixels, and at a choice of frame rates including 60p/50p/30p/25p/24p, while 1280x720 pixel resolution is also offered at 60p/50p/30p/25p/24p. Additionally, there are standard mic and headphone ports included on the camera body, allowing capture of higher-quality audio.

Build and handling

One of the Pentax K-3 II's standout features is its high-quality body design. Dust- and weather-sealed using 92 special sealing parts, it's among the most rugged of all APS-C DSLRs and it claims a working temperature range between -10°C and 40°C.

Pentax also has a large range of weather-sealed lenses to match the K-3 II, which include the numerous kit lens options that

come with the camera.

The body's construction consists of a metal chassis with a magnesium-alloy shell, which is strong but not overly heavy. Weighing 800g with the battery and card, it's 125g heavier than the Nikon D7200, which has a similar construction and level of weather-sealing.

At 131.5x102.5x77.5mm, the K3 II is a large camera, and, due to its stabilisation system, the depth from the front to the LCD is much longer than many DSLRs. Furthermore, the grip is 72mm

from back to front, making it one of the deepest available. It certainly feels large in hand.

This large depth and grip mean that your hand feels stretched around the camera, rather than loosely curled around the grip. This isn't necessarily a bad thing: its snug fit and finger-shaped grooves allow your middle finger to sit perfectly inside the deep recess under the shutter button and make it feel like it's designed to fit into your hand – giving it a very different handling experience to other DSLR cameras.

However, while the majority of photographers will really like it, I found it took some time to get used to, and it felt awkward after the more traditional, looser grips of other enthusiast DSLRs.

One of the strengths of the Pentax K3 II is the sheer number of buttons for changing different shooting settings, which cover everything a user is likely to need for a day's shooting. It's a more comprehensive set of controls than Nikon or Canon, the K3 II's direct competitors.

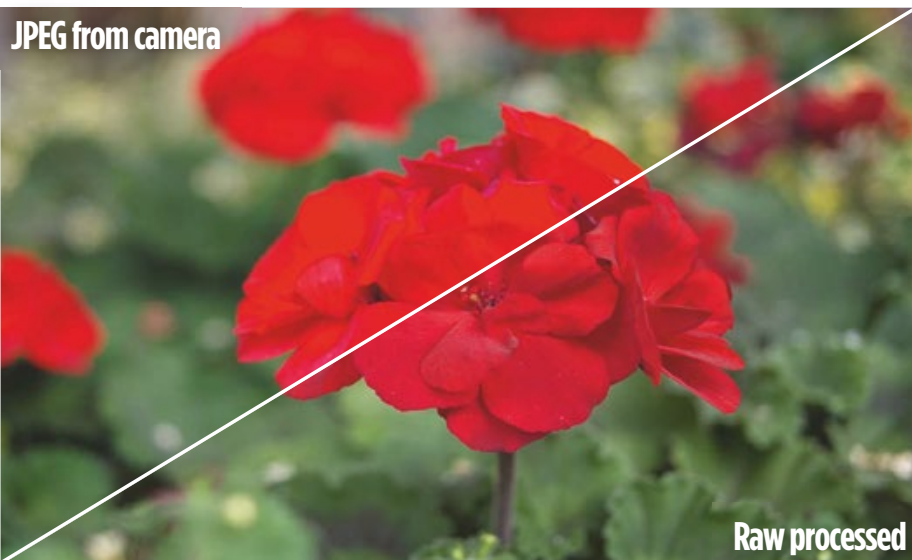
There's a designated button for everything you could wish for including AF/MF, AF Mode, metering, GPS on/off, white balance, ISO, exposure compensation and more. The camera's on/off button is located above the grip, allowing you to turn the device on and off quickly with one hand.

Most of the buttons are logically placed and easy to press but I found that the ISO button was positioned awkwardly to the right of the exposure-compensation dial, making it difficult to adjust with my eye to the camera. Also worth noting for left-eyed shooters, the back scroll wheel is located close to the bridge of your nose, which can be annoying.



At low ISO sensitivity settings the images have plenty of fine detail

JPEG from camera



Raw processed

Channel clipping can occur, especially when shooting bright red colours

With its bright colours and numbers, the Pentax menu system is unlike any other – it looks closer in design to a sat-nav menu than other camera menus. Once you become acquainted with it, however, it's really easy to follow and all your settings are clearly displayed on the LCD.

While it doesn't have the simplicity offered by the Canon or Nikon menu system, it does allow for great customisation of settings and is perfect for the more discerning enthusiast who's more likely to use this camera anyway.

A slight bugbear I have is that with all the settings on the rear status display, it would have been more intuitive to tap a button and change settings from the LCD, selecting an option using the directional controller and turning the scroll wheel to change it. This isn't possible; instead users have to use the buttons on the camera to change settings.

LCD/viewfinder

Pentax DSLRs are often praised for their pentaprism viewfinders with 100% coverage, especially in the lower end models where direct competitors' viewfinders simply aren't as good. While it's more common at this level of high-end APS-Cs, that doesn't take anything away from the K-3 II's decent 100% viewfinder with 0.95x magnification.

Like you'd expect from a Pentax camera, it's great to use and means that you're able to see the entire scene you're photographing through the viewfinder. A 3.2in 1,04-million-dot resolution TFT LCD display is also present and boasts the ability to change brightness, saturation and perform colour adjustments. I found that even straight out of the box, the camera was really good at giving

true-to-scene colours. The resolution is responsive and perfectly sufficient for many photographers.

Inside the camera is a gyroscopic sensor that allows small electronic levels to be displayed for both vertical and horizontal orientation. It's incredibly useful, especially when trying to shoot landscapes and architecture and allows you to line up everything perfectly straight without needing an additional accessory.

There's no touch screen functionality or articulation to the K-3 II, and while this is to be expected on a rugged, high-end APS-C DSLR, some users may find the omission an issue.

Autofocus

The Pentax K-3 II uses a SAFOX 11 TTL phase-detection sensor module, and the camera features a total of 27 autofocusing points. When compared with the likes of the Nikon D7200 and the Sony Alpha 77 II – which boast 50+ focus points – it can look a little under gunned. However, the K-3 II does have 25 cross-type focus points, which analyse vertical and horizontal details to achieve more precise and faster focusing.

In addition, the centre point and the one above and below it are designed to work at f/2.8, resulting in quicker autofocusing when using large aperture lenses. So, while the K-3 II may not have as many AF points as some other models, the 27 it does have are rather good and achieve quick focusing – and for most photographers, 27 should be more than enough.

Users can choose between AF single, AF continuous and manual focusing. In autofocusing modes, there's a choice between Spot, Select, Zone Selection, Expanded Area



Focal points

Weather-sealed, GPS-enabled and with an in-built compass, the K-3 II is a born adventurer

Digital compass

The electronic compass display includes latitude, longitude and elevation, along with the date and time.

Built-in intervalometer

This feature gives you the ability to shoot up to 2,000 shots at selected intervals – good for time-lapse photography.

Rugged weather-sealed body

Using 92 special weather-sealing components, the K-3 II is robust enough to survive demanding conditions.

GPS on/off button

This turns the GPS on and off quickly and easily without unnecessary menu diving, which should help save battery life.

Electronic level function

Using a new gyroscopic sensor, the camera is capable of displaying a horizontal and vertical level on the LCD.



Microphone port

A 3.5mm mic port is concealed under a rubber flap, and allows for external microphones to be attached.

Dual SD card slots

There are two SD card slots on the K-3 II, which can be configured to record images to either a single card or to both. A slot can also be used to house the Pentax Flucard for wireless shooting.





I managed to recover clipped highlights/shadows by processing the raw file

➤ and Automatic (across all 27 points).

Improvements have been made to the continuous-focusing system, and Pentax claims this is the fastest continuous-focusing camera of any of the K-series DSLRs. This is attributed to its state-of-the-art AF algorithm and the advanced Pentax Real-Time Scene Analysis system. This uses subject analysis information provided by the 86,000-pixel RGB colour metering sensor to improve AF tracking calculations in continuous shooting mode.

In use, the continuous focusing is quick at finding and keeping the subject in focus, although for sports and wildlife shooting, more focusing points would be preferable. For single focusing, it's similarly speedy even in low light conditions and typically finds focus in a fraction of a second. In fact, it's surprisingly fast in low light, often finding near-perfect focus and then honing it with small adjustments thereafter.

When using live view, focusing is slower overall – but in comparison to similar APS-C DSLR cameras it's still rather speedy, finding focus reasonably quickly and accurately. In good light it's very fast thanks to the contrast-detection AF.

Metering

The 86,000-pixel RGB sensor featured inside the Pentax K-3 II takes care of calculating the metering. Like the majority of Pentax cameras, the K-3 II has a tendency to slightly underexpose some shots in the multi-segment and centreweighted average metering modes.

The camera appears to prioritise highlight detail, allowing users to bring out more detail from the shadows. This is certainly not a

bad thing, as it utilises more of the camera's dynamic range. On occasions, particularly with backlit scenes, the camera overexposed shots. I found the K-3 II needed regular adjustment of the exposure compensation to get the shot how I wanted it, more so than most APS-C DSLRs.

White balance and colour

All the usual settings you'd expect are included on the Pentax K-3 II including AWB, Shade, Daylight, Cloudy, Tungsten Light, Flash, CTE and Manual, as well as four Fluorescent Lighting options. There's also the option in Custom Menu 2 to automatically adjust white balance, even when the light source is specified. This means the camera can fine-tune the white balance to compensate for small differences between similar types of artificial light. Users can also adjust the bias of each white balance setting between blue, green, amber and magenta, should they want to.

Colours outputted from the JPEG images are true to scene, rendering rich tones as vivid as you'd like. Occasionally, when shooting bright subjects such as flowers, the processing can deliver too much saturation and it's worth tweaking the settings to taste.

To add a little more punch, users can select one of the colour profiles featured on the K-3 II. Landscape mode gives a little more vibrancy to blue, red and yellow, delivering tonally rich skies. There are also settings such as Vibrant, Radiant and Cross Processing that deliver saturated images. For more subdued effects, the Bleach Bypass and Muted modes work well and, among the few other modes remaining, there's also an effective Monochrome setting.



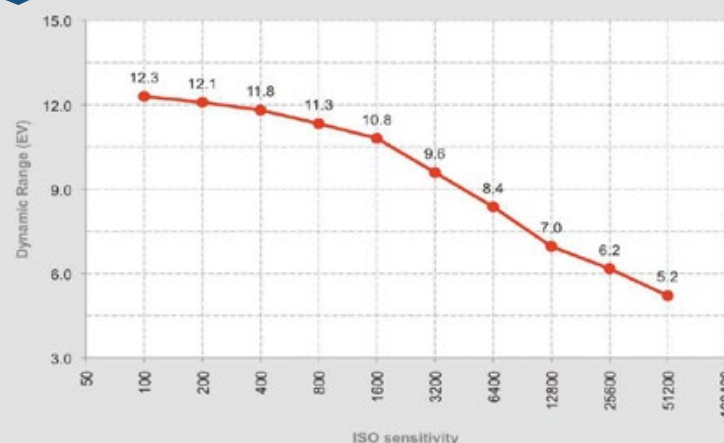
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Featuring a Sony-made 24.35-million-pixel APS-C sized CMOS sensor – likely to be the same as in the Nikon D7200 and Sony Alpha 77 II – the Pentax K-3 II image quality is very good. There are issues with the JPEG processing not rendering the finer detail of an image, but raw files have an excellent amount of detail present. It's also quite remarkable how much detail the Pixel Shift Resolution mode can resolve, although it's limited to static subjects.

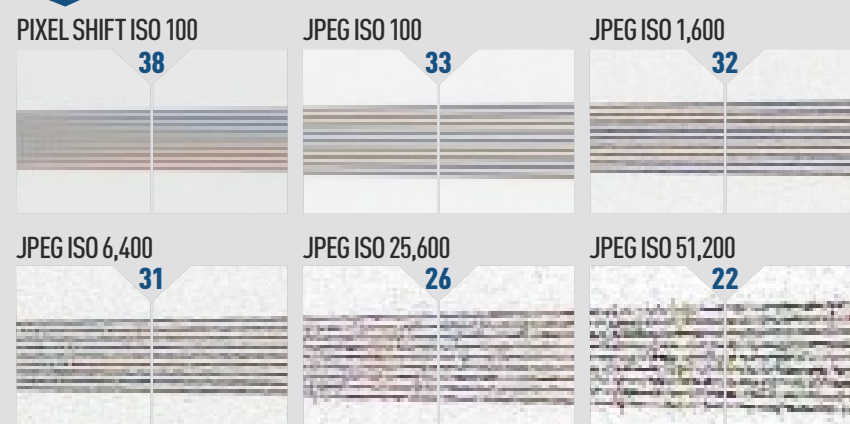
Dynamic range is great, as we would expect, and it retains a good dynamic range throughout the ISO sensitivity range, giving plenty of detail in the highlight and shadows. I found shooting up to ISO 800 gave very good results, and luminance noise isn't noticeable until ISO 1,600. Overall, raw image quality is up there with the best APS-C cameras available, but JPEG images don't quite match up.

Dynamic range



Our Applied Imaging lab test chart shows that at a base ISO sensitivity setting of ISO 100, the K-3 II can achieve 12.3EV. This is a very good, but fairly standard dynamic range score for this type of sensor, and indicates raw files should contain plenty of recoverable shadow detail. At ISO 1,600, a dynamic range of 10.8EV is achieved, which is still very impressive. When pushed past ISO 1,600, dynamic range drops by around 1EV per stop of ISO sensitivity increase thereafter.

Resolution



With the anti-aliasing simulator switched off and shooting at the minimum ISO sensitivity of 100, a score of 3,300l/ph is gained from our resolution chart. This is a very impressive score for this type of sensor and it holds up well as the sensitivity is raised, with 3,100l/ph at ISO 6,400. However, while in Pixel Shift Resolution mode at ISO 100, an excellent total of 3,800l/ph is resolved. All the images were taken with a Sigma 105mm f/2.8 EX DG OS HSM macro lens at f/5.6.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 25,600



JPEG ISO 51,200



JPEG images from the Pentax Prime III processor can have multiple issues which cause a lack of detail in images such as clipping in colour channels and in-camera noise reduction. However, it's possible to control noise and achieve detailed images shooting in raw and post-processing. At ISO sensitivities between ISO 100-800, there is some luminance noise present in the raw files but it's very slight and only obvious at ISO 1,600 and above. I would happily use this camera right up to 6,400 without worrying too much about colour or luminance noise, but thereafter I would take measures to keep it lower.

The competition



Canon EOS 70D

Price £735

Sensor 20.2MP APS-C CMOS
ISO 100-21,800

With a 3in vari-angle touchscreen LCD, dual pixel AF for speedy autofocus in live view and Wi-Fi connectivity, the EOS 70D boasts a decent feature set for video as well as stills. It also has 19 cross-type AF points and is capable of shooting at 7fps.



Nikon D7200

Price £850

Sensor 24.2MP APS-C CMOS
ISO 100-25,600

A large, weather-sealed body, 6fps continuous shooting and an advanced 51-point AF system makes the D7200 a popular camera among sports and wildlife photographers. It's also well regarded as a general-purpose enthusiast's DSLR.



Sony Alpha 77 II

Price £765

Sensor 24.3MP CMOS APS-C
ISO 100-25,600

With advanced continuous AF and a total of 79 points, the Sony Alpha 77 II is great for capturing fast action. It also has the ability to shoot at 12fps. Like the Pentax K-3 II, it also has a 24.3MP APS-C sensor and in-body image stabilisation.

Our verdict

WHEN compared to the original K-3, it's clear the K-3 II's core credentials haven't changed much. The real updates are the inclusion of GPS, an improved AF algorithm for continuous focusing and Pixel Shift Resolution and Astrotracer functions. Although it's likely these features will be infrequently used, they do set the K-3 II apart.

Like all multi-shot modes, Pixel Shift Resolution can only be used with static subjects but when it works, the results are brilliant. No other APS-C camera is able to deliver the same amount of detail.

However, image quality leaves a lot to be desired when you look at JPEGs straight out of the camera. The channels tend to clip on bright colours, often giving unpleasant hue shifts. Thankfully though, the raw files are very detailed and have a lot of information so allow users to process superb images.

When Ricoh released the K-S2, it added Wi-Fi, NFC connectivity and an articulated screen. It would have been nice to see these

features on the K-3 II as well. Most of the K-3 II's competition feature Wi-Fi and NFC, so it's particularly disappointing not to see them here. The Sony Alpha 77 II and Canon EOS 70D also feature useful articulated screens. With this said, the K-3 II's viewfinder and LCD are still very good.

The in-body stabilisation is brilliant and allows sharp results using slower shutter speeds with any lens. This is great for users with older Pentax K-mount lenses.

Focusing in single and continuous is fast and, if you don't need a large amount of AF points, it's fantastic. For those shooting wildlife however, the Nikon and Sony options offer a lot more.

It's obvious that the K-3 II is a camera that's designed for the discerning photography enthusiast who knows what they're doing and appreciates the set of features it has to offer. It's not without faults, but it represents good value and a superb feature set that you can't get from other manufacturers.



FEATURES	8/10
BUILD & HANDLING	7/10
METERING	7/10
AUTOFOCUS	9/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

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Edge-to-edge sharpness and low curvilinear distortion make this lens suited to architecture shots



Leica Summilux-M 28mm f/1.4 Asph

With a maximum aperture of f/1.4, Leica's new 28mm Summilux for the M system offers that magic combination of wide angles and shallow depth of field. **Damien Demolder** tests it

Leica has five of its super-fast Summilux lenses for the M system now that this 28mm has joined the f/1.4 club, alongside a 21mm, a 24mm, a 35mm and a 50mm. Unless you're prepared to step into the £7,000+ category of the Noctilux-M 50mm f/0.95 Asph, f/1.4 is as fast an aperture as you can expect from modern M lenses. This new lens is the fastest 28mm that Leica has ever had for the M system, and as well as being proposed as an ideal lens for low-light work – documentary

particularly – the company says its edge-to-edge sharpness and excellent drawing (curvilinear distortion) make it just as useful for architecture and landscapes.

It's surprising that Leica has left this focal length until last for the Summilux – 28mm is a popular wideangle for M users, as the cameras suit street and documentary photography well. That the new Q compact has a fixed 28mm lens is, perhaps, testament to that fact.

No one buys into the Leica system expecting purchases to come cheaply. This lens is



reassuringly expensive then. At £3,975 you'll be paying a premium of about £1,200 for the extra speed over the 28mm f/2 Summicron-M lens.





Purple fringing is a characteristic of images taken right the way through the aperture range

Features

Making wide aperture wideangle lenses isn't easy, and this model needs a total of ten elements grouped into seven clusters to make it work. The final element of the construction is aspherical, while seven others use glass with anomalous partial dispersion to ensure colours focus in the same plane. Leica has also used what it describes as a floating element directly behind the iris, which it says is used to 'maintain performance' in shorter focusing distances. The element is 'floating' because it moves independently of the main focusing group.

The diagonal angle of view is 75° on the company's full-frame cameras, though M8 users will get 60° and the look and feel of a 37mm focal length.

Closest focus for the lens is 0.7m, though with a small aperture and the resultant depth of field, objects closer than that can appear sharp. As usual, distances marked in feet are coloured yellow on the focusing barrel, and those in metres are in white. The aperture ring offers settings from f/1.4 to f/16, with half-stop clicks in between. There is a depth of field scale marked on the ring closest to the body of the camera, and at the other end of the barrel a very nice metal lens hood screws into a thread around the outside of the barrel, while a E49 thread is provided for screw-in filters.

Build and handling

It's hardly a surprise that this is a very nicely made lens. It feels solid in the hand and weighs an appropriate amount for its cost. It looks and feels expensive.

The barrel is all metal, and is broad enough that it blocks some of the scene through the viewfinder window. Leica has attempted to reduce the loss of vision by adding a neat see-through corner in the lens hood, but you still lose about an eighth of the window to the 61mm diameter of the barrel. Everything, from the lens hood to the clicking aperture ring,

moves smoothly and with enough resistance that things can't easily be shifted by accident. The aperture stops have a definite feel, so even when you can't see what you're doing, you can feel it.

The finger grip of the focusing ring is really quite large on this lens and its extension from the barrel makes a good, sure grip when focusing needs to be adjusted in a hurry. On the other hand though, it extends beyond the base of the camera when focus is between four and five feet, so that the camera can't sit flat. Selfie shooters may appreciate the slight upward angle this provides those who place the camera on a table, and with an aperture of f/5.6 everything between one and two metres should be reasonably sharp. Those using tripods however, will need to take care that the mounting plate doesn't extend too far forward, otherwise focusing will be restricted.

Image quality

Wide aperture and wideangle lenses are prone to image quality issues, but for the cost of this lens we'd rightly expect that Leica has worked hard to do what can be done to overcome those problems.

The aberration most commonly associated with wideangles is curvilinear distortion – usually barrelling, where straight lines close to the edge of the frame bend inwards towards the corners. This is a debilitating distortion that isn't always easy to fix convincingly, and which can take time to fix well. Of course, fixing requires straightening the edges of the frame and then re-cropping, which loses pixels as well as some of that angle of view we just paid for. Leica has worked hard to eliminate barrelling, and I was really surprised by how well it draws. The company's claim that this 28mm is suitable for architecture –



Closed to f/5.6, the lens produces really sharp images that are filled with detail



Wide views with shallow depth of field at f/1.4 look unusual. Note the corner shading

that most technically demanding type of subject matter – seems to be true. I'm very pleased with how naturally all subjects are drawn.

We should perhaps expect some corner darkening from such a wide lens, especially at the larger apertures, and indeed vignetting is very much a part of images shot at apertures wider than f/8. At f/1.4 there is a definite bright spot in the centre of the frame that has a knock-on effect with the camera's metering system, and until f/2.8 vignetting is severe. It looks rather good in some subjects, such as documentary photography, but is not so great for technical applications.

For all Leica's efforts with colour there are really quite prominent purple fringes and chromatic separations in images created by this lens. High-contrast edges are worst affected, and elements close to the corners worse again. In my test images I found the tops of buildings glowing slightly at every aperture and all focus distances – something that I found was a bit disappointing, and something which also interfered with apparent sharpness in some cases.

The lens is sharpest when used between f/4 and f/8, with absolute resolution compromised outside the f/2.8–8 range. Having said that, it is nice enough wide open even though there is a lack of critical bite in the images. Particular photographers will avoid these extreme apertures though, and will opt for the traditional sweet spot in the middle of the range – I found f/4 with a close-ish subject could still give me some differential focus while also delivering great detail in the centre of the frame.

I used the zone focusing guides on the top of the lens on a number of occasions during the test, using a range of apertures, and found that sharpness at infinity can't be assumed. The scale seems somewhat over-ambitious, and a degree of caution is recommended.



Our verdict

Leica has clearly prioritised curvilinear distortion as the wideangle photographer's number one enemy. A lot of effort has gone into creating very low levels of distortion. It's an honourable cause, but I wonder if everyone will feel the cost in chromatic aberration is worth it. I struggle to live with coloured margins on my edges – they add colour to monochromatic areas and they reduce sharpness.

The lens is a pleasure to use though, and the excitement created in combining differential focus with a wide view is enough to make pictures stand out on its own. At f/4 through to f/8 the lens is about as sharp as you'll need, but those hoping to stop down further for more front-to-back sharpness will see some blurring of fine detail.

So, not for everyone, but those who like working in dim conditions, those looking for visual excitement and architects will be mostly happy. Those looking for technical accuracy and maximum sharpness at every aperture will be less so.



Data file

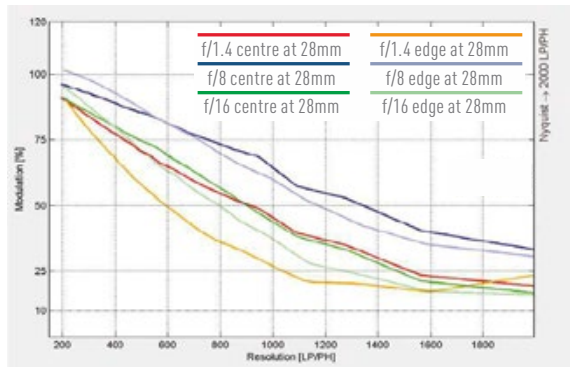
Price £3,975
Filter mount E49
Lens elements 10
Groups 7
Aperture f/16
Minimum focus 0.7m
Length 67mm
Diameter 61mm
Weight 440g

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Photographer
Testbench
Recommended
★★★★

Leica Summilux-M 28mm f/1.4 Asph

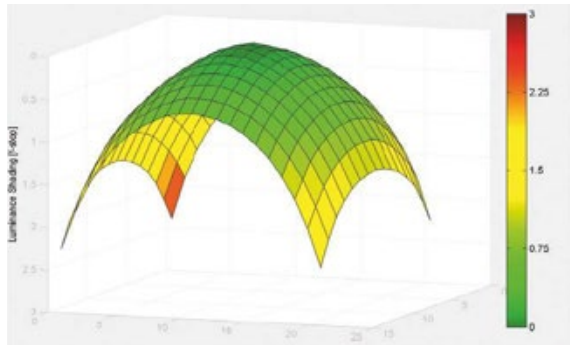
Resolution

The difference between edge and centre sharpness begins to close from f/4 and becomes very good at the lens' optimal aperture of f/5.6. From f/5.6 to f/11 general resolution is excellent, though f/11 is less able for fine detail – and f/16 much less so. Wider apertures create softness around frame edges which is pleasant if anticipated and used well.



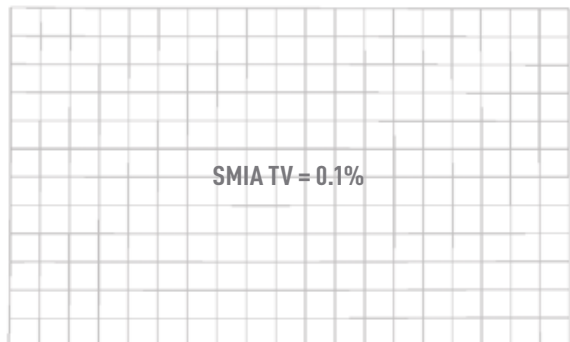
Shading

This lens demonstrates the principle that wide apertures and wide angles of view are prone to corner shading. Wide open shading is dramatic, and remains a fading feature through all aperture settings. The worst is gone by f/5.6, but is present even at f/16. Some may relish the drama of the f/1.4 shading and that it directs attention to the centre of the frame.



Curvilinear distortion

Some curvilinear distortion is to be expected with a lens this wide, and Leica isn't entirely immune to its effects. However, the degree of distortion this lens produces is very slight, to the point that it can't readily be detected in most pictures. What does appear can be easily corrected. It's very good.



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What camera?

Q The time has come to upgrade from my point-and-shoot compact and I've decided my next camera should feature a Micro Four Thirds lens mount, so that I have plenty of options when it comes to buying additional lenses. I'm still learning and rely a lot on automatic settings, but I'm hoping to progress quickly. I want my next camera to be good for travelling and a viewfinder is preferable. I'm working to a budget of around £400. **I Reilly**

A You may have already looked at the Panasonic Lumix DMC-GF7 (£389) which is a very capable little camera for anyone after manual control and an interchangeable lens design. It has a larger grip than the diminutive Lumix DMC-GM1 (£319), which makes it more comfortable to hold in the hand and its flip-up screen is genuinely useful. What it doesn't feature however is a viewfinder, so I'm more inclined to point you in the direction of the Lumix DMC-GX7.

Although it's a higher-end model and exceeds your budget by about £35, when it's purchased with the 14-42mm lens, it'll make a better long-term investment as you get to grips with its manual controls and stray away from its automatic settings. The plethora of body-mounted controls for quick access combined with the fast AF, touch-sensitive display and excellent viewfinder, make the

DMC-GX7 a pleasure to shoot with, and it's complemented by a sturdy, durable build with a comfortable grip. When it was announced two years ago, the original price of £999 was rather exorbitant, but it's now half that and will satisfy your travel needs for many years to come.

Michael Topham

Best case scenario

Q I'm a wedding photographer and I'm reconsidering how

I transport my camera kit around. I'm not getting any younger and my aching shoulders are telling me they've had enough of lumping around two heavy shoulder bags. A friend of mine has recommended the Lowepro Pro Roller X200 AW as a solution, which doubles up as a roller case and a backpack. After some research I also see that Lowepro has recently launched the Pro Runner RL x450 AW II. I'm debating which is going to be best. Any thoughts? **Rich Diggs**

A The two bags you're looking at are great options and I can vouch for how good they are, having reviewed both. If you look closely at the features and specs you'll notice the Pro Roller X200 AW has slightly larger internal dimensions and the pack unzips from its hardshell case to give you the option of carrying it like a backpack on both shoulders when you don't fancy rolling your kit around. Fully laden, it's reasonably comfortable, ➤

Informed decision

Q I've spent the last few years using a Nikon DSLR. I enjoy using my old manual lenses, and have quite a collection of several different types – in fact over 30 in all, not all of which fit on my D5000, mind you! But my eyesight isn't quite what it was, and my hands are getting shakier, so I think I'd like to get a new camera that has both focus peaking in the viewfinder and in-body image stabilisation. What are my options, and which would you most recommend? **Ron Jenkinson**

A Your options are a little limited, but thankfully still include some really nice cameras. The most obvious choices are Sony's latest Alpha 7 models – the 24 MP Alpha 7 II and the 42.4 MP Alpha 7R II. Because these have full frame sensors, old lenses meant for film will behave in exactly the same way as they were designed, with no field of view crop. The only stumbling block might be the price; the Alpha 7 II costs around £1,250 without a lens, while the Alpha 7R II costs £2,600 (and is too new to be in the shops yet).

The other choice is to look at Olympus OM-D models. The E-M10, E-M5 Mark II and E-M1 all have excellent in-body image stabilisation and can show focus peaking displays in their built-in viewfinders. Of these, the E-M10 is the cheapest at £400 body only or £500 with a lens, but has the smallest viewfinder – although it's still as large as those in most APS-C DSLRs. The E-M5 Mark II and the older

E-M1 both cost around £900; if you have some long lenses, the E-M1's larger handgrip may well be an advantage, but the E-M5 II is newer.

However all of these Olympus cameras have a 16MP Four Thirds sensor, and this imposes a 2x crop on your lenses. So a 50mm lens behaves like a 100mm on full frame, while a 24mm looks like a 50mm. This is fine if you do a lot of telephoto shooting, but means that you lose out significantly on wideangle options. To an extent you can make up for this simply by getting a standard zoom lens with the camera, but this somewhat misses the point of using old lenses.

Personally, I'd suggest your best option is probably the Sony Alpha 7 II, just as long as your budget can stretch that far.

Andy Westlake





Focal length: 15mm Exposure: F/8.0 1/40 sec ISO400

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➤ but the Pro Runner RL x450 AW II offers much more padding on the back panel and features contoured shoulder straps and a removable waist belt. If you think you'll wear the bag more as a backpack than you'll roll it, the Pro Runner RL x450 AW II will offer better comfort. The Pro Runner RL x450 AW II also has roller wheels and there's a convenient laptop/tablet pocket at the front. Before ordering one I'd suggest getting hands on with a sample to check

The Lowepro Pro Runner RL x450 AW II

it can accommodate all your wedding photography kit.

If it's a tight squeeze and you're after more space, you could look at the larger Pro Roller X300 AW, but this is 2.24kg heavier and costs almost £105 more than the RL x450 AW II.

Michael Topham

Elusive lens

Q After news of the new lightweight Nikon AF-S Nikkor 300mm f/4E PF ED VR prime lens came out at the start of the year, I sold a lot of my bulky Four Thirds gear and bought into the Nikon system with the hope of buying the aforementioned lens.

After ringing around a few stores, I put in a pre-order at the start of February with a supplier I've used many times before and hoped that the lens would arrive in time for a safari in early March. I had to cancel the order and find an alternative lens for the trip, and with a maximum baggage allowance of 15kg choices were limited.

Over a month ago my local camera shop contacted me with the news that they had heard from Nikon that another batch of lenses would be coming into the country soon. I pre-ordered and paid my deposit, but this week I contacted the store only to hear they haven't had any news from Nikon in some time. Does this lens actually exist? Why is there such a problem getting hold of one in the UK?

Paul Wild, Essex

A The lens certainly exists, as Phil Hall reviewed it this year (AP 2 May). Unfortunately, while I sympathise with your plight, it's often the case that new lenses can be difficult to get hold of for several months after they've been released, especially if demand is high. This is even more true for more esoteric ones like the AF-S Nikkor 300mm f/4E PF ED VR, which is the first Nikon lens to use Phase Fresnel optics and will certainly complicate the manufacturing process.

Andy Westlake



BLAST FROM THE PAST

Contax N Digital

Ian Burley looks at a rather unsuccessful but rare full-frame DSLR

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DESIGNED and manufactured under licence in Japan by the Kyocera group, the Contax N Digital was the first full-frame DSLR to go on sale. It was a commercial failure, but its rarity has seen used N Digitals sell for around £2,500.

What's good The N Digital looked fantastic, and the nine native lenses developed for the N-series were all highly-regarded. Being full frame, the N Digital did not compromise wideangle lenses through sensor-determined cropping and the reflex viewfinder view stayed spacious and bright. The shutter offered a generous 1/8,000sec top speed. Colour reproduction was also well regarded.

What's bad Unfortunately the N Digital was before its time and the Philips 6-megapixel CCD sensor was technologically stretched. Image quality fell woefully short of expectations and it was also horrendously expensive. It only lasted a year and it's rumoured that only a few hundred were sold.



HOW IT WORKS

I am
your

T-stop

IF YOU don't shoot video, you may not hear much about me these days. Instead everyone knows about my sibling, the f-stop. But I am a more reliable alternative; I am a t-stop.

Let's just recap on what an f-stop is. An f-stop is a value determined by the focal length of a lens divided by the diameter of the entrance pupil of the lens (assuming the exit pupil is not smaller). The entrance pupil is usually the lens iris, also

referred to as the aperture. By halving or doubling the diameter of the aperture you respectively halve or double the quantity of light transmitted through the lens. In other words you halve or double the brightness. Each time the aperture is halved or doubled in diameter you change the brightness by one whole stop, or f-stop. Each stop is equivalent to an Exposure Value (EV).

So how does an f-stop relate to a t-stop? The problem with f-stops is that they don't take into account the efficiency of the lens on transmitting the light that enters it. Light is lost through reflection at each lens element surface and through absorption in the optical glass substrate of the lens. High-quality optical glass minimises absorption loss and lens coatings minimise reflections, but no lenses are perfect.

For example, if the f-stop of a lens is f/4, half a stop might be lost through optical inefficiency. That would make the effective brightness of the lens only f/4.8 and that is what the t-stop value would be, a corrected f-stop value. Today we are less concerned about t-stops because through the lens (TTL) metering measures the actual light being transmitted. But anyone using an external light meter could end up with under-exposed photos or movies if they rely on lens f-stops. However, if you are making calculations to work out depth of field, stick to f-stops.



T-stops are corrected for light absorption and reflection

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My space

AP Technical writer and photographer Callum McInerney-Riley takes us on a tour of his studio



© CALLUM MCINERNEY-RILEY

Portable power inverter

1 This is a Godox Leadpower LP-750 portable power inverter. I use it when I take my lights on location. When I work in-studio it's usually because I'm shooting still life and products. The lights I use are Elinchrom BXRi 500s. I have four, but if I'm being honest, they're a little bit frustrating at times. It's often the case that they don't stop down to low enough power when I'm looking to shoot wide open. Sometimes I'll have to resort to shooting with an ND filter or Speedlites.

Gitzo tripod

2 I use a Gitzo Mountaineer carbon fibre tripod. I used to have a Manfrotto, but after using it to shoot a timelapse image in a lake bed, its legs came off in the mud. There's only so much sifting through silt one man can do until he gives up. As a lot of my photography is done on location I prefer a lighter tripod like the Gitzo, but a giant tripod is better for the studio. If you're going to spend a lot of money on one, make sure it's something you can use across the board.

Desk set-up

3 That's my battle station, and I'd normally have a Wacom tablet set up in addition to my laptop. There are a lot of wires everywhere, because I usually have my camera tethered to the laptop so I can see what I'm shooting. In front of that you can see my sofa. If there are people in the studio they can take a seat and watch what's happening. My mum got me the desk chair from IKEA, it cost around £200 and I promised to pay her back. I never quite managed it.



© CALLUM MCINERNEY-RILEY

Solid floor

4 I have three rolls of paper for the background: one black, one grey and one white. The floor in front of the background is three large pieces of white wood the same size as the background. The wood is there to provide a solid surface for when I unroll the background paper onto the floor. Otherwise, if a model is wearing high shoes, the heels just go through the paper and rip it. With the wood in place, the paper and carpet are protected.

Product table

5 If you look at the product table, you'll notice it's actually a large sheet of spruce plyboard with four hinged legs on it. It can fold up to go flat against the wall, with a rabbit hutch-style locking system. That means I can place the product in any way I wish. Also, when I'm shooting portraits I can simply fold it up out of the way. This makes it a great space saver in my studio, which an estate agent would probably describe as 'cosy'.

Elinchrom modifiers

6 In the far corner are the small modifiers that allow me to fit my Elinchrom beauty dish flash reflectors onto my Speedlites. Instead of buying Speedlite specialist accessories, I adapt the Elinchrom accessory modifiers onto the flashes. All the stuff around the studio that looks like clutter is made up of items like garden wire and Blu-Tack, which I may need for posing products. I'll use things like spray tack to make sure cameras stand up or straps of a bag are in line.

Amateur Photographer

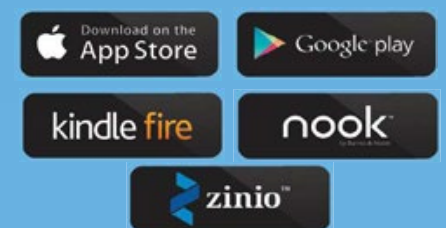
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45mm F2.8 P.....	E+ £179
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65-200mm F4 Zuiko.....	As Seen / E+ £45 - £149
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180mm F2 Zuiko.....	E+ £2,500
180mm F2.8 Zuiko.....	E+ £199 - £289
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28-70mm F4 FA AL.....	E++ £49 - £69
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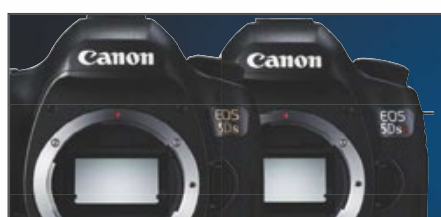
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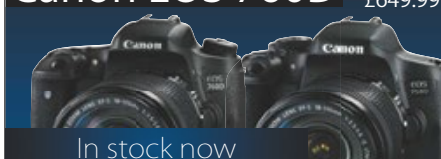
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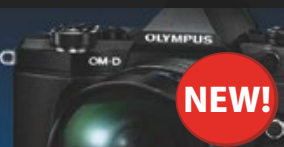
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Turtle Inks
Originals:
Set of 8
Colours 25.9ml each
£149.99
£18.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums
Available in Burgundy or Blue.

Travel Albums
Over a dozen designs in stock.

Grafton Albums
Available in Burgundy or Blue.

Baby Albums
Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos £6.99
Grace 6x4 200 photos £11.99
Grace 6x4 300 photos £16.99
Grace 7x5 100 photos £8.99
Grace 7x5 200 photos £15.99
Grace A4 100 photos £17.99
Grafton 6x4 200 photos £11.99
Grafton 7x5 200 photos £15.99
Baby 6x4 200 photos £11.99
Travel 6x4 200 photos £9.99

Self Adhesive Style Albums:
Grace 26x32cm 40 pages £17.99
Grace 29x32cm 100 pages £16.99
Grafton 29x32cm 100 pgs £16.99
Baby 29x32cm 100 pages £14.99

Traditional Style Albums:
Grace 29x32cm 100 pages £16.99
Grafton 29x32cm 100 pgs £16.99
Baby 29x32cm 100 pages £14.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.

Frisko Frames
Simple, basic design available in a huge range of sizes & colours.

Plastic Bevel, Glass Front:
Frisko 6x4 seven colours £1.99
Frisko 7x5 seven colours £2.29
Frisko 8x6 seven colours £2.79
Frisko 9x6 seven colours £3.49
Frisko 10x8 seven colours £3.79
Frisko 12x8 seven colours £4.59
Frisko A4 seven colours £3.99
Frisko A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

We also stock bevel mount frame inserts and strut mounts.

More Ink Cartridges...

EPSON

T7601-T7609
Killer Whale
Originals:
Set of 9
Colours 25.9ml each
£169.99
£18.99

T5801-T5809
3800/3880 Ink
Originals:
Set of 8
Colours 25.9ml each
£314.99
£39.99

No.24
Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99

No.26
Daisy Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99

More Epson Inks...
Originals:
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16 Set of 4 £22.99
No.16XL Set of 4 £42.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18 Set of 4 £22.99
No.18XL Set of 4 £42.99
No.27 Set of 4 £33.99
No.27XL Set of 4 £74.99

Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £4.99
No.16 Colours 12ml each £3.99
No.18 Set of 4 £14.99
No.18 Black 12ml £4.99
No.18 Colours 12ml each £3.99

Many more in stock!

hp

Originals:
No.38 Colours 27ml each £26.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99

Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Colour 18ml £14.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
Colours 36ml each £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 50 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99

Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99

Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Baryta A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99

Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Baryta A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Colour 18ml £14.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99

Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Colour 18ml £14.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99

Canon

PP-201 Plus Gossy II 275gsm:
6x4 50 sheets £9.99
7x5 50 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 100 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99

Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

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64GB £29.99

Sandisk Extreme

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32GB £19.99

64GB £39.99

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32GB £30.99

64GB £52.99

128GB £104.99

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16GB £49.99

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8GB £21.99

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32GB £39.99

64GB £60.99

1066X (160MB/s)

16GB £35.99

32GB £59.99

64GB £104.99

128GB £199.99

Sandisk Ultra

333X (50MB/s)

8GB £13.99

16GB £18.99

32GB £25.99

Sandisk Extreme

800X (120MB/s)

16GB £32.99

32GB £44.99

64GB £61.99

128GB £139.99

Sandisk Extreme Pro

1066X (160MB/s)

16GB £39.99

32GB £64.99

64GB £107.99

128GB £212.99

XQD Cards

Lexar Professional

1333X (200MB/s)

32GB £76.99

64GB £112.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)

32GB £21.99

64GB £43.99

Delkin Professional

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32GB £16.99

64GB £32.99

Sandisk Ultra

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32GB £14.99

64GB £29.99

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Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

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NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

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EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

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Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

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DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £19.99

DMW-BLB13 Panasonic £27.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £23.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

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Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon £84.99

5DMkIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAAA £8.99

Energizer Pro inc. 4xAAA £14.99

Energizer 1 Hr inc. 4xAAA £22.99

Other Batteries

Pre-Charged Rechargeables

AA GP Recyco 3+1 FREE £5.24

AAA GP Recyco 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

CR2 Energizer (1) £3.99

CRV3 Energizer (1) £3.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

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Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

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46mm £4.99

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52mm £4.99

55mm £5.99

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62mm £7.99

67mm £8.99

72mm £9.99

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82mm £14.99

86mm £19.99

KOOD Slim Frame

Circular Polarisers

37mm £12.99

40.5mm £12.99

46mm £12.99

49mm £12.99

52mm £14.99

55mm £15.99

58mm £17.99

62mm £19.99

67mm £22.99

72mm £26.99

77mm £29.99

82mm £34.99

86mm £39.99

KOOD

ND4 & ND8 Filters

52mm £26.99

58mm £34.99

Marumi DHG Slim

Frame Multi-coated

UV Filters

52mm £13.99

58mm £15.99

62mm £17.99

67mm £19.99

72mm £21.99

77mm £24.99

Marumi DHG Slim

Frame Multi-coated

Circular Polarisers

52mm £31.99

58mm £35.99

62mm £39.99

67mm £44.99

72mm £49.99

77mm £54.99

82mm £69.99

Hoya HMC

Slim Frame

UV Filters

37mm £12.99

40.5mm £12.99

46mm £12.99

49mm £11.99

52mm £11.99

58mm £14.99

62mm £16.99

67mm £18.99

72mm £21.99

77mm £25.99

82mm £29.99

Hoya Pro-1D Slim

Frame Multi-coated

Clear Protectors

52mm SPECIAL £16.99

58mm £28.99

62mm £31.99

67mm £35.99

72mm £39.99

77mm SPECIAL £29.99

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4K Video

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Black or Silver

16.1 megapixels
10.0 fps
1080p movie mode

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8.3 fps
Full HD movie mode

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7.0 fps

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Black or Silver



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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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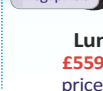
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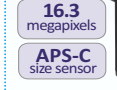
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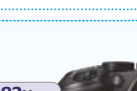
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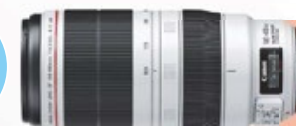


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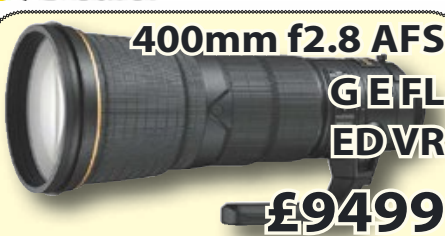


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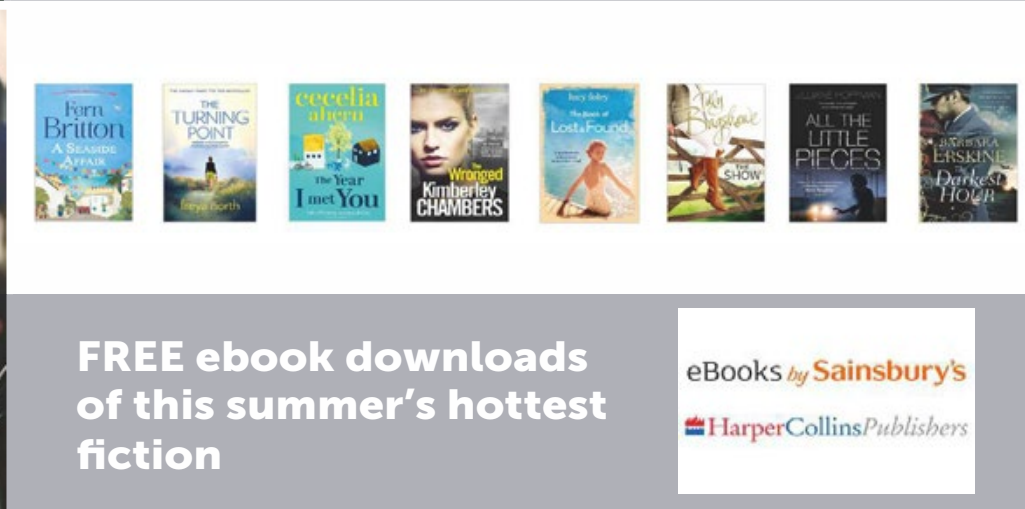
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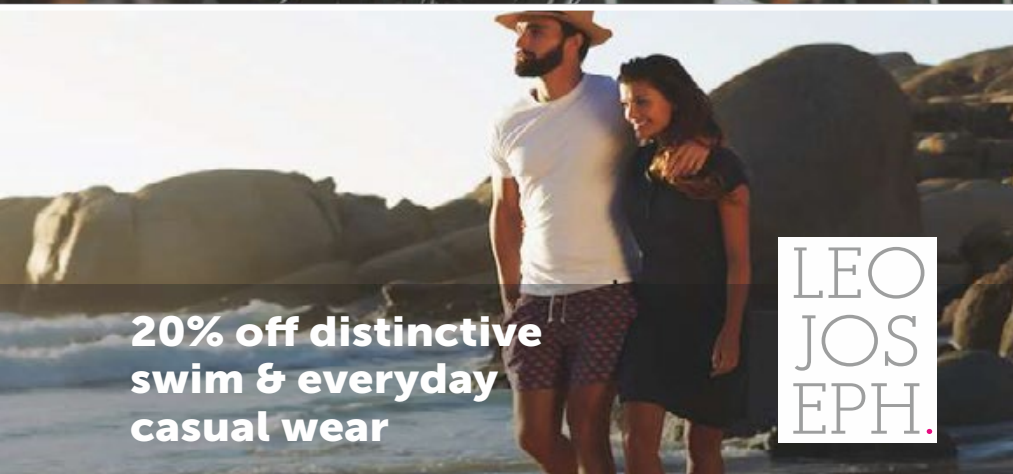
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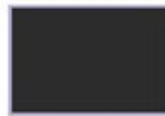
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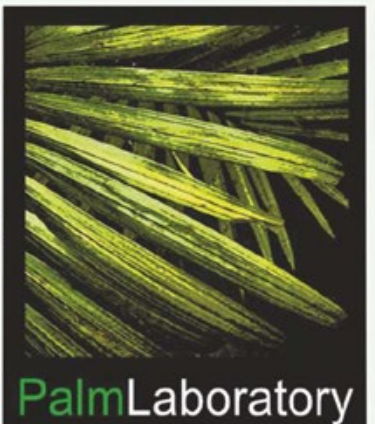
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Final Analysis

Roger Hicks considers...

Portrait of James Lynch, 1942, by Jack Delano

During the Second World War, the United States Office of War Information (OWI) commissioned many brilliant photographers. Jack Delano was among them. Born in Ukraine in 1914 and christened Jacob Ovcharov, he emigrated to the US in 1923. From 1932 to 1936 he studied at the Pennsylvania Academy of Fine Arts, during which time he managed to secure a Cresson Travelling Scholarship that paid for a four-month tour of Europe in 1935.

In Europe he went to as many galleries and museums as he could, and was fascinated by depictions of ordinary people in the work of artists as diverse as Bruegel, Hogarth, Daumier and Van Gogh, as well as in oriental miniatures and Japanese prints. To him they resembled the people in the photographs taken under the auspices of the Farm Security Administration (FSA), so he decided to try to get a job there. Back home he applied for, and received, a grant from the Federal Arts Program (FAP) of the Works Progress Administration (WPA) in 1938, to photograph anthracite miners in Pottsville, Pennsylvania. On the strength of the resulting exhibition he was taken on by the FSA as soon as there was an opening, in 1940; then in 1942 he moved to the OWI.

Stop and think for a moment about the combination of dedication, hard work and sheer luck that led him there, and about how different life is today. Back then there were government bodies willing to help photographers. Nothing today parallels the alphabet soup of WPA, FAP, FSA and OWI – and this was as the Great Depression segued into the Second World War, so the arts were not the primary attention of many. But the FAP ran from 1935 to 1943, with the express intention of supporting unemployed artists and providing art for non-federal government buildings. Much of that art survives to this day, but today art is regarded as a frivolous luxury rather than as a cornerstone of society. Government ‘cannot afford’ artists, even though many of them offer extraordinary returns on tiny investments.



James Lynch worked in a roundhouse of the Chicago and North Western Railway (C&NW), a huge turntable shed in which locomotives were turned around so that they would be facing the right way to pull the trains on the return journey. This is only one of many pictures Delano took of the C&NW. Chicago Magazine (www.chicagomag.com) has a superb selection

and a brief article dating from August 2011. This one, though, especially fascinates me. Is it fine art? Is it reportage? Is it a portrait? All of the above. It's also unbelievably immediate. Time and again, as I looked at it on the screen, I found myself almost instinctively trying to pick it up, as if it were the original 4x5in Kodachrome on a light-box.

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AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by John Vink



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